









THE POETICAL WORKS  
OF  
PERCY BYSSHE SHELLEY

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TO  
EDWARD JOHN TRELAWNY,  
WHO LOVED SHELLEY,  
TRACED OUT HIS CORPSE,  
AND SNATCHED FROM THE FIRE THE HEART OF HEARTS,  
THIS EDITION OF  
THE IMPERISHABLE POEMS  
IS BY PERMISSION  
MOST RESPECTFULLY DEDICATED.



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## PREFACE.

THE Preface which I wrote for my Edition of Shelley in 1870, two volumes, will in various respects answer for this Re-edition of 1878, three volumes: in some other respects it is necessarily modified. A few paragraphs will suffice; other details, relevant to Shelley's poems and to our republication of them, being supplied in the Memoir, and in the Notes at the close of the volumes.

The fact that the old editions of Shelley were the reverse of scrupulously correct has frequently been remarked upon; as, for instance, thus by a poet who is also a keen critic, Mr. Allingham:—"Hardly any great poet, certainly no modern one, has been so inaccurately printed as Shelley. Helps to the very necessary revision are in existence, and ought quickly to be used."<sup>1</sup> And thus by Mr. Swinburne, when our edition of 1870 was already in an advanced stage:—"It is seldom that the work of a scholiast is so soon wanted as in Shelley's case it has been. The first collected edition of his works had many gaps and errors patent and palpable to any serious reader. His text is already matter for debate and comment, as though he were a classic newly unearthed."<sup>2</sup>

If we enquire *why* Shelley has suffered so much in the printed form of his poems, we shall find that the responsibility rests upon three defendants—Shelley himself, Casualty, and Mrs. Shelley.

Shelley was essentially unprecise as a writer. Spite of his classical education and tastes, and his cultivated perceptions of many kinds, he was at all times capable of committing, and incapable of avoiding, slips of grammar and syntax—slips which may indeed be called small, but which are not the less gross—and other oversights, such as rhymes left unsupplied, or nullified by writing the wrong word. He was not, however, strictly a

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<sup>1</sup> *Nightingale Valley*, p. 282 (1860).

<sup>2</sup> *Fortnightly Review*, May 1869.

careless writer. Though no poetry bears a more visible stamp of inspiration, his MSS. show that this inspiration did not subside at once into its true and final verbal medium. The false starts, cancellings, blottings, and re-writings, which his first drafts exhibit, are a surprising and bewildering phenomenon. At length one comes upon the right reading—

“Pinnaced dim in the intense inane.”

Casualty also played a considerable part in the mischances of Shelley's printed works. Thus *Queen Mab* was only privately printed, and then piratically published; the *Revolt of Islam* is a slightly modified re-issue of a withdrawn book; *Epipsychidion*, *Hellas*, and the volumes containing *Rosalind and Helen* and *Prometheus Unbound*, were printed in England while the poet lived in Italy, and without his having any proofs to revise; *Œdipus Tyrannus* was printed under similar circumstances, and immediately suppressed; the *Cenci* and *Adonais* had the minor misfortune of being first printed in alien Italy, though under the author's own eye; *Fulian and Maddalo*, the *Witch of Atlas*, and a number of shorter poems, were posthumous publications; the *Triumph of Life* remains a stately fragment amid many minor *débbris*.

Mrs. Shelley brought deep affection and unmeasured enthusiasm to the task of editing her husband's works. But ill health and the pain of reminiscence curtailed her editorial labours: besides which, to judge from the result, you would say that Mrs. Shelley was not one of the persons to whom the gift of consistent accuracy has been imparted; for even this too is a gift in its way, not wholly to be improvised for the occasion.

In preparing my edition for the press in 1869, I collated the edition supervised by Mrs. Shelley (in its three current forms of publication) with the original printed texts of all the poems, save only the semi-private first *Epipsychidion*. I also, through the liberality of Mr. Garnett, received various snatches of verse, mostly fragmentary, not till then printed in any form; and had the privilege of deciphering for myself a MS. book of Shelley, belonging to his son, and containing very considerable additions to the unfinished tragedy of *Charles the First*. Of most of the principal poems the MSS. are not now known to exist: yet there are several exceptions to this rule.

I have innovated to some extent upon Mrs. Shelley's dis-

tribution of the poems ; thinking it more reasonable that works of substantial length, such as *Rosalind and Helen*, *Julian and Maddalo*, and *Epipsychidion*, should appear among the longer poems, instead of among the miscellaneous poems of their respective years. On the other hand, I have placed among fragments a good number of pieces which really are fragmentary, but which had hitherto been intermixed with the complete compositions : in the present re-issue, all the longer or approximately finished fragments come first, and all the slighter scraps afterwards. I have also, in all subdivisions, carried out more minutely the record of dates, and (save as concerns the translations) the sorting of the poems according to that criterion. A glance at the table of contents will show the reader what these subdivisions are,—Principal Poems, Miscellaneous Poems, Fragments, Translations, and Appendix—as well as the dates of the several works. These are the dates of *composition*, not necessarily of first publication.

The Appendix contains a number of juvenile writings extracted from divers sources, some variations of the printed text of the poems, and other odds and ends. Anything that I have found of an earlier date than 1813, when *Queen Mab* was printed, I treat as a juvenile poem. I must here avow and premise, for the use of all gainsayers, that I regard the main body of these juvenile poems as being not only poorish sort of stuff, but absolute and heinous rubbish ; the “clotted nonsense” of a boy in whom even an acute literary prophet would have failed to divine, as in any wise conceivable, the author of *Alastor* at twenty-three years of age, of *Prometheus Unbound* at twenty-seven, and of a most glorious and in some respects unexampled body of poetry accruing up to that dark day of July when the inexorable waves of the Mediterranean closed over a brain and a life still below the rounded manhood of thirty. “Why, then,” it may pertinently be asked, “give ampler publicity to all this childishness, capable only of derogating from that typical Shelley created for the homage of continents and of centuries?” I answer: Because it interests me as being Shelley’s, and ought in my opinion to interest everybody to whom the later developments of that astonishing mind are dear. To find that Pope, whose manhood produced the *Satires*, had in boyhood the capacity which goes to the *Ode on Solitude*, is interesting,—and that apart from the merit which these juvenile verses possess ;—to find that Shelley, whose manhood produced *The Cenci* and the *Witch of Atlas*, had in boyhood the in-

capacity which babbles in the poems of *St. Irvyne*, is also and indeed equally interesting. At twenty-three, Shelley as author of *Alastor* is an unusually mature youthful poet; even at twenty, as author of *Queen Mab*, his powers have attained an exceptional ascendant in a certain direction: but at seventeen or eighteen his poetic product is rant and resonance, twaddle and tinsel. Surely this is a fact which may be subjected to some more appropriate treatment than mere hiding out of sight. Such at least is my own sentiment on the subject; and, knowing myself to be not wanting in enthusiasm and reverence for Shelley, I feel justified in acting according to it. I might indeed have felt some hesitation in dragging out into the light of scorn immature writings totally unpublished as yet; but, as a matter of fact, few such have been at my disposal. A few juvenile productions, previously unprinted, do, however, appear in the Appendix. Another (written probably in 1811) is in the possession of Mr. Frederick Locker, who obligingly communicated it to me; and this is a very curious scrap, not wanting in *verve* and piquancy, but too unpleasant, in its tone regarding parental matters, to see the light of publication. Substantially, therefore, I have simply reproduced, in connexion with Shelley's standard works, those earlier failures which already exist elsewhere in print.

Besides this Appendix, a certain number of pieces, either wholly unprinted till then, or else not printed among the works of Shelley, distinguished our edition of 1870 from all predecessors: and of course the same pieces, with some few others in addition, re-appear in the present re-issue. Nothing that is adequately authenticated, whether in Mr. Forman's edition or in any other, is wanting in this one. No omission from any writing whatever, I need hardly say, has been made on any ground of assumed "propriety," moral or religious. As Shelley did not write, so neither do I revise, for babes and sucklings.

The question how a re-editor should treat the works of a great poet, when confessedly inaccurate in some respects, is of the highest importance. I shall not debate the various sides of the question, for plenty of disputants are prepared to show that the modes of treatment which I have *not* adopted are severally right; I therefore confine myself to saying what I have done, and briefly why. I have considered it my clear duty and prerogative to set absolutely wrong grammar right; as thus—

"Thou too, O Comet, beautiful and fierce,  
Who *drew'st* [*drew*] the heart of this frail universe ;" \*

and to set absolutely wrong rhyming right ; as thus—

"Beneath whose spires which swayed in the red *flame* [*light*]  
Reclining as they ate, of liberty,  
And hope, and justice, and Laone's name,  
Earth's children did a woof of happy converse frame ;"

and to set absolutely wrong metre right ; as thus—

"This plan might be tried too. Where's General  
Laoctonos? It is my royal pleasure,"

instead of

"This plan might be tried too. Where's General Laoctonos?  
It is my royal pleasure."

Annexed to this is another duty, that of pointing out any and every such change ; this is done in my notes. In speaking of "absolutely wrong" grammar, rhyming, and metre, I by no means include a vast number of laxities in these matters—laxities which are a genuine portion of Shelley's poetic intention and performance, and which it would be presumption in me so much as to censure. These are of course left untouched ; and along with them not a few things which, though in strictness even absolutely wrong, may also be fairly understood to appear as Shelley meant them to appear, or as he would not have troubled himself to prevent their appearing. I have made it a point to follow the readings of the original editions, unless some strong presumption should arise that these readings are erroneous, and those of subsequent editions correct. Some instances occur in which I have felt quite uncertain which was

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\* Some correspondence on this point is to be found in the *Examiner* for 4 November 1876. Mr. Skeat (whose scholarship no one respects more than I do) considers that I am wrong in making such alterations as are exemplified in this instance of "drew'st." He says : "Mr. Rossetti means of course that he is quite unaware that it was an Early-English idiom to use such forms as these in the case of the second person singular of the *strong* verb. Thus, while 'thou didst love' is in (so-called) Anglo-Saxon 'thū lufodest', the oldest form of 'thou didst draw' is 'thū dr'oge'." Pace Mr. Skeat, what he says that I "mean of course" is exactly what I do not mean. In examining the text of Shelley, a writer of the first quarter of the nineteenth century, I take no count, and do not feel called upon to take any count, of what was correct for a writer in Anglo-Saxon or in Early-English—say in the ninth to the fourteenth century. I find Shelley using, for the second person singular of the strong verb, the form that I and others of the present day (as also of Shelley's) consider to be proper to the first or third person ; I find him doing the like with verbs that are not strong verbs (as "called," "walked," and "hath," in vol. i. ; "turned" and "can" in vol. ii. ; "requited," "pity," and "entwine," in vol. iii.) ; and I concluded in 1869, and still conclude, that, both with the strong and with the weak verbs, he acted from inadvertence and inexact habit, and not from any principle which would have justified, in particular instances, a so-called Anglo-Saxon or an Early-Englishman.

correct among different readings, and then I have chosen the one I myself prefer. I have also with scrupulous exactness attended to the punctuation of every line; and (a minor yet not wholly unimportant point) have made the marginal setting of type throughout the volumes such as to represent the true inter-relations of rhythm and rhyme. The interruption of foot-notes in a page of fine poetry is, I conceive, always some sort of annoyance; and even the numbers or other marks in the text calling attention to notes at a later page come under the same disfavour. Convenient they assuredly are to the tiro or the student: as certainly are they tiresome to the expert. On the whole, it has appeared to me best to remove all notes from the foot of the page to the end of the poem or subdivision, and to give no figures or marks of reference, save only in those cases (distinguished by a figure, 1, 2, &c.) where some conjectural emendation, authorized merely by what I regard as sound critical reasoning, is introduced into the text. My own notes come in mass at the end of the respective volumes: to these, with the aid of the page-reference, the reader can turn whenever he sees in the text the numbers just adverted to.

As to this matter of conjectural emendation—a most dangerous and lethal weapon, but still, I apprehend, a lawful and needful weapon in the hands of a re-editor—I am well aware that I have offended some readers, and perhaps disappointed others. Among friends of high critical qualifications whom I consulted in 1869, some urged me onwards in the path of emendation, and others withheld me. I tended even then more towards lagging behind than towards outstripping my own theoretic standard in this regard; acting very generally on the rule that a conjectural emendation should not be tolerated, unless it is either a stop-gap expedient against a patent and formidable blunder, or else convincing in a very high degree indeed. In the present re-issue, 1878, I have been still more chary of introducing conjectural emendations into the text; partly through my own augmenting sense of their riskiness, partly because critics of the edition of 1870 (some of them deserving and receiving my high regard) have objected, in principle or in detail, to various things which I then conceived myself to be justified in doing. Good or bad, many or few, my conjectural emendations are of course all set forth in the notes, and can be cancelled as errata by any reader who may consider them in that light.

The notes do not aim at being excursive, critical, or explana-

tory, nor to any large extent even illustrative. Such illustration as they supply is chiefly from Shelley's own writings : mainly the notes profess to be textual, and no more. They specify all modifications of the text<sup>1</sup> which rest on my own authority, and some even of those which depend upon MSS. or the safest editions. I have no fear of having specified too few minute points in these notes—too many rather.

I have expressed, and must here repeat, my obligations to Mr. Garnett, who, waiving all rights of priority and personal research, freely imparted to me whatever Shelleyan items he had at command, whether MSS., transcripts, or details of any kind elucidating the text of the poems ; including the book containing *Charles the First*, for permission to use which I am indeed primarily indebted, through Mr. Garnett, to the owner, Sir Percy Shelley. It is a gratification to acknowledge also valuable advice or assistance from Mr. Trelawny, Mr. Browning, Mr. W. Bell Scott, Mr. Swinburne, Mr. Allingham, Mr. C. B. Cayley, Mr. G. S. D. Murray, the writer known as B.V., my brother, and others whose names, with suitable thanks for opportune aid, will be found in my notes. Mr. Trelawny's information has been especially important both for the poems and for the memoir, and commands my most respectful and grateful thanks.

No man is better qualified than a re-editor of Shelley to affirm that authors, editors, and printers, are all fallible. To flatter myself that my edition is free from errors of purpose on my part, or from casual oversights, would be the height of folly, and my best title to detraction. But I can say that the editorial work has been to me a true labour of love, and has been gone through diligently and deliberately. Indeed, the pleasure of having anything to do with Shelley's poems is to myself so great that I should have been my own tormentor had I stinted or slurred work in any particular. I took very great pains with the edition of 1870, and have taken equal or still greater pains with this of 1878. I have now cancelled, I suppose, a full third of the notes to the former edition, and have introduced a rather larger bulk of new notes;<sup>2</sup> and the

<sup>1</sup> Not including, however, small changes of punctuation which make no marked difference of meaning ; nor changes of spelling or printing, such as "wrapped" instead of "wrapt," or "linked" instead of "liinked." In these respects I have (properly speaking) systematized rather than altered.

<sup>2</sup> As my object in the notes is by no means that of either forcing myself on the reader's attention, or bandying words and arguments with critics who have expressed opinions contrary to mine, I do not take (generally speaking) the trouble of pointing out where I was wrong or right—and since then *proved* right—in 1870, but I simply cancel whatever is not up to the present level of information, or within the present area for discussion, on the subject.



same, in minor proportion, has been done with the Memoir. This arises from a variety of causes: new information, fresh collation, the examination of MSS., &c.; and indeed every year or month continues to jog and crumble the fabric of editorship in such matters. Also I have in various instances changed my own opinion; and in others, more numerous, have found out for myself, or have gained from Shelleyan critics (especially from Mr. Forman in his recent edition of Shelley in four volumes), some fine point of textual accuracy which had previously eluded me. From all critics and all coöperators I hope to have learned something: the only object worth editing for being that of securing the utmost purity and rationality of text, and so helping to diffuse a knowledge—which is also a love—of the glorious poet's works.

W. M. ROSSETTI.

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## PREFACE BY MRS. SHELLEY TO FIRST COLLECTED EDITION, 1839.

OBSTACLES have long existed to my presenting the public with a perfect edition of Shelley's Poems. These being at last happily removed, I hasten to fulfil an important duty,—that of giving the productions of a sublime genius to the world, with all the correctness possible, and of, at the same time, detailing the history of those productions, as they sprang, living and warm, from his heart and brain. I abstain from any remark on the occurrences of his private life, except inasmuch as the passions which they engendered inspired his poetry. This is not the time to relate the truth; and I should reject any colouring of the truth. No account of these events has ever been given at all approaching reality in their details, either as regards himself or others; nor shall I further allude to them than to remark that the errors of action committed by a man as noble and generous as Shelley may, as far as he only is concerned, be fearlessly avowed by those who loved him, in the firm conviction that, were they judged impartially, his character would stand in fairer and brighter light than that of any contemporary. Whatever faults he had ought to find extenuation among his fellows, since they prove him to be human; without them, the exalted nature of his soul would have raised him into something divine.

The qualities that struck any one newly introduced to Shelley were,—First, a gentle and cordial goodness that animated his intercourse with warm affection and helpful sympathy. The other, the eagerness and ardour with which he was attached to the cause of human happiness and improvement; and the fervent eloquence with which he discussed such subjects. His conversation was marked by its happy abundance, and the beautiful language in which he clothed his poetic ideas and philosophical notions. To defecate life of its misery and its evil was the ruling passion of his soul; he dedicated to it every

power of his mind, every pulsation of his heart. He looked on political freedom as the direct agent to effect the happiness of mankind ; and thus any new-sprung hope of liberty inspired a joy and an exultation more intense and wild than he could have felt for any personal advantage. Those who have never experienced the workings of passion on general and unselfish subjects cannot understand this ; and it must be difficult of comprehension to the younger generation rising around, since they cannot remember the scorn and hatred with which the partisans of reform were regarded some few years ago, nor the persecutions to which they were exposed. He had been from youth the victim of the state of feeling inspired by the reaction of the French Revolution ; and believing firmly in the justice and excellence of his views, it cannot be wondered that a nature as sensitive, as impetuous, and as generous, as his, should put its whole force into the attempt to alleviate for others the evils of those systems from which he had himself suffered. Many advantages attended his birth ; he spurned them all when balanced with what he considered his duties. He was generous to imprudence, devoted to heroism.

These characteristics breathe throughout his poetry. The struggle for human weal ; the resolution firm to martyrdom ; the impetuous pursuit, the glad triumph in good ; the determination not to despair ;—such were the features that marked those of his works which he regarded with most complacency, as sustained by a lofty subject and useful aim.

In addition to these, his poems may be divided into two classes,—the purely imaginative, and those which sprang from the emotions of his heart. Among the former may be classed the *Witch of Atlas*, *Adonais*, and his latest composition, left imperfect, the *Triumph of Life*. In the first of these particularly he gave the reins to his fancy, and luxuriated in every idea as it rose ; in all there is that sense of mystery which formed an essential portion of his perception of life—a clinging to the subtler inner spirit, rather than to the outward form—a curious and metaphysical anatomy of human passion and perception.

The second class is, of course, the more popular, as appealing at once to emotions common to us all. Some of these rest on the passion of love ; others on grief and despondency ; others on the sentiments inspired by natural objects. Shelley's conception of love was exalted, absorbing, allied to all that is purest and noblest in our nature, and warmed by earnest passion : such it appears when he gave it a voice in verse. Yet he was usually

averse to expressing these feelings, except when highly idealized; and many of his more beautiful effusions he had cast aside unfinished, and they were never seen by me till after I had lost him. Others, as for instance *Rosalind and Helen* and *Lines written among the Euganean Hills*, I found among his papers by chance; and with some difficulty urged him to complete them. There are others, such as the *Ode to the Skylark* and *The Cloud*, which, in the opinion of many critics, bear a purer poetical stamp than any other of his productions. They were written as his mind prompted: listening to the carolling of the bird, aloft in the azure sky of Italy; or marking the cloud as it sped across the heavens, while he floated in his boat on the Thames.

No poet was ever warmed by a more genuine and unforced inspiration. His extreme sensibility gave the intensity of passion to his intellectual pursuits; and rendered his mind keenly alive to every perception of outward objects, as well as to his internal sensations. Such a gift is, among the sad vicissitudes of human life, the disappointments we meet, and the galling sense of our own mistakes and errors, fraught with pain; to escape from such, he delivered up his soul to poetry, and felt happy when he sheltered himself, from the influence of human sympathies, in the wildest regions of fancy. His imagination has been termed too brilliant, his thoughts too subtle. He loved to idealize reality; and this is a taste shared by few. We are willing to have our passing whims exalted into passions, for this gratifies our vanity; but few of us understand or sympathize with the endeavour to ally the love of abstract beauty, and adoration of abstract good, the τὸ ἀγαθὸν καὶ τὸ καλὸν of the Socratic philosophers, with our sympathies with our kind. In this, Shelley resembled Plato; both taking more delight in the abstract and the ideal than in the special and tangible. This did not result from imitation; for it was not till Shelley resided in Italy that he made Plato his study. He then translated his *Symposium* and his *Ion*; and the English language boasts of no more brilliant composition than Plato's Praise of Love translated by Shelley. To return to his own poetry. The luxury of imagination, which sought nothing beyond itself (as a child burdens itself with Spring flowers, thinking of no use beyond the enjoyment of gathering them), often showed itself in his verses: they will be only appreciated by minds which have resemblance to his own; and the mystic subtlety of many of his thoughts will share the same fate. The metaphysical strain that

characterizes much of what he has written was, indeed, the portion of his works to which, apart from those whose scope was to awaken mankind to aspirations for what he considered the true and good, he was himself particularly attached. There is much, however, that speaks to the many. When he would consent to dismiss these huntings after the obscure (which, entwined with his nature as they were, he did with difficulty), no poet ever expressed in sweeter, more heart-reaching, or more passionate verse, the gentler or more forcible emotions of the soul.

A wise friend once wrote to Shelley: "You are still very young, and in certain essential respects you do not yet sufficiently perceive that you are so." It is seldom that the young know what youth is, till they have got beyond its period; and time was not given him to attain this knowledge. It must be remembered that there is the stamp of such inexperience on all he wrote; he had not completed his ninth-and-twentieth year when he died. The calm of middle life did not add the seal of the virtues which adorn maturity to those generated by the vehement spirit of youth. Through life also he was a martyr to ill-health, and constant pain wound up his nerves to a pitch of susceptibility that rendered his views of life different from those of a man in the enjoyment of healthy sensations. Perfectly gentle and forbearing in manner, he suffered a good deal of internal irritability, or rather excitement, and his fortitude to bear was almost always on the stretch; and thus, during a short life, had gone through more experience of sensation than many whose existence is protracted. "If I die to-morrow," he said, on the eve of his unanticipated death, "I have lived to be older than my father." The weight of thought and feeling burdened him heavily; you read his sufferings in his attenuated frame, while you perceived the mastery he held over them in his animated countenance and brilliant eyes.

He died, and the world showed no outward sign. But his influence over mankind, though slow in growth, is fast augmenting; and, in the ameliorations that have taken place in the political state of his country, we may trace in part the operation of his arduous struggles. His spirit gathers peace in its new state from the sense that, though late, his exertions were not made in vain, and in the progress of the liberty he so fondly loved.

He died, and his place, among those who knew him intimately, has never been filled up. He walked beside them like

a spirit of good to comfort and benefit—to enlighten the darkness of life with irradiations of genius, to cheer it with his sympathy and love. Any one, once attached to Shelley, must feel all other affections, however true and fond, as wasted on barren soil in comparison. It is our best consolation to know that such a pure-minded and exalted being was once among us, and now exists where we hope one day to join him;—although the intolrant, in their blindness, poured down anathemas, the Spirit of Good, who can judge the heart, never rejected him.

In the notes appended to the poems I have endeavoured to narrate the origin and history of each. The loss of nearly all letters and papers which refer to his early life renders the execution more imperfect than it would otherwise have been. I have, however, the liveliest recollection of all that was done and said during the period of my knowing him. Every impression is as clear as if stamped yesterday, and I have no apprehension of any mistake in my statements as far as they go. In other respects I am indeed incompetent: but I feel the importance of the task, and regard it as my most sacred duty. I endeavour to fulfil it in a manner he would himself approve; and hope, in this publication, to lay the first stone of a monument due to Shelley's genius, his sufferings, and his virtues:

Se al seguir son tarda,  
Forse avverrà che 'l bel nome gentile  
Consacrerò con questa stanca penna.

## POSTSCRIPT TO LATER EDITION OF 1839.

IN revising this new edition, and carefully consulting Shelley's scattered and confused papers, I found a few fragments which had hitherto escaped me, and was enabled to complete a few poems hitherto left unfinished. What at one time escapes the searching eye, dimmed by its own earnestness, becomes clear at a future period. By the aid of a friend, I also present some poems complete and correct which hitherto have been defaced by various mistakes and omissions. It was suggested that the poem *To the Queen of my Heart* was falsely attributed to Shelley. I certainly find no trace of it among his papers; and, as those of his intimate friends whom I have consulted never heard of it, I omit it.

Two poems are added of some length, *Swallowfoot the Tyrant* and *Peter Bell the Third*. I have mentioned the circumstances under which they were written, in the notes; and need only add that they are conceived in a very different spirit from Shelley's usual compositions. They are specimens of the burlesque and fanciful; but, although they adopt a familiar style and homely imagery, there shine, through the radiance of the poet's imagination, the earnest views and opinions of the politician and the moralist.

PREFACE BY MRS. SHELLEY  
TO THE VOLUME OF POSTHUMOUS POEMS,  
PUBLISHED IN 1824.

*In nobil sangue vita umile e queta,  
Ed in alto intelletto un puro core ;  
Frutto senile in sul giovanil fiore,  
E in aspetto pensoso anima lieta.*—PETRARCA.

It had been my wish, on presenting the public with the Posthumous Poems of Shelley, to have accompanied them by a biographical notice. As it appeared to me that at this moment a narration of the events of my husband's life would come more gracefully from other hands than mine, I applied to Leigh Hunt. The distinguished friendship that Shelley felt for him, and the enthusiastic affection with which Leigh Hunt clings to his friend's memory, seemed to point him out as the person best calculated for such an undertaking. His absence from this country, which prevented our mutual explanation, has unfortunately rendered my scheme abortive. I do not doubt but that on some other occasion he will pay this tribute to his lost friend, and sincerely regret that the volume which I edit has not been honoured by its insertion.

The comparative solitude in which Shelley lived was the occasion that he was personally known to few ; and his fearless enthusiasm in the cause which he considered the most sacred upon earth, the improvement of the moral and physical state of mankind, was the chief reason why he, like other illustrious reformers, was pursued by hatred and calumny. No man was ever more devoted than he to the endeavour of making those around him happy ; no man ever possessed friends more unfeignedly attached to him. The ungrateful world did not feel his loss, and the gap it made seemed to close as quickly over his memory as the murderous sea above his living frame. Hereafter men will lament that his transcendant powers of in-



tellect were extinguished before they had bestowed on them their choicest treasures. To his friends his loss is irremediable : the wise, the brave, the gentle, is gone for ever ! He is to them as a bright vision, whose radiant track, left behind in the memory, is worth all the realities that society can afford. Before the critics contradict me, let them appeal to any one who had ever known him. To see him was to love him : and his presence, like Ithuriel's spear, was alone sufficient to disclose the falsehood of the tale which his enemies whispered in the ear of the ignorant world.

His life was spent in the contemplation of Nature, in arduous study, or in acts of kindness and affection. He was an elegant scholar and a profound metaphysician ; without possessing much scientific knowledge, he was unrivalled in the justness and extent of his observations on natural objects ; he knew every plant by its name, and was familiar with the history and habits of every production of the earth ; he could interpret without a fault each appearance in the sky ; and the varied phenomena of heaven and earth filled him with deep emotion. He made his study and reading-room of the shadowed copse, the stream, the lake, and the waterfall. Ill health and continual pain preyed upon his powers ; and the solitude in which we lived, particularly on our first arrival in Italy, although congenial to his feelings, must frequently have weighed upon his spirits ; those beautiful and affecting *Lines written in Dejection near Naples* were composed at such an interval ; but, when in health, his spirits were buoyant and youthful to an extraordinary degree.

Such was his love for Nature that every page of his poetry is associated, in the minds of his friends, with the loveliest scenes of the countries which he inhabited. In early life he visited the most beautiful parts of this country and Ireland. Afterwards the Alps of Switzerland became his inspirers. *Prometheus Unbound* was written among the deserted and flower-grown ruins of Rome ; and, when he made his home under the Pisan hills, their roofless recesses harboured him as he composed the *Witch of Atlas*, *Adonais*, and *Hellas*. In the wild but beautiful Bay of Spezia, the winds and waves which he loved became his playmates. His days were chiefly spent on the water ; the management of his boat, its alterations and improvements, were his principal occupation. At night, when the unclouded moon shone on the calm sea, he often went alone in his little shallop to the rocky caves that bordered it, and, sitting beneath the

shelter, wrote the *Triumph of Life*, the last of his productions. The beauty but strangeness of this lonely place, the refined pleasure which he felt in the companionship of a few selected friends, our entire sequestration from the rest of the world, all contributed to render this period of his life one of continued enjoyment. I am convinced that the two months we passed there were the happiest which he had ever known : his health even rapidly improved, and he was never better than when I last saw him, full of spirits and joy, embark for Leghorn, that he might there welcome Leigh Hunt to Italy. I was to have accompanied him ; but illness confined me to my room, and thus put the seal on my misfortune. His vessel bore out of sight with a favourable wind, and I remained awaiting his return by the breakers of that sea which was about to engulf him.

He spent a week at Pisa, employed in kind offices toward his friends, and enjoying with keen delight the renewal of their intercourse. He then embarked with Williams, the chosen and beloved sharer of his pleasures and of his fate, to return to us. We waited for them in vain ; the sea by its restless moaning seemed to desire to inform us of what we would not learn :—but a veil may well be drawn over such misery. The real anguish of those moments transcended all the fictions that the most glowing imagination ever pourtrayed ; our seclusion, the savage nature of the inhabitants of the surrounding villages, and our immediate vicinity to the troubled sea, combined to imbue with strange horror our days of uncertainty. The truth was at last known,—a truth that made our loved and lovely Italy appear a tomb, its sky a pall. Every heart echoed the deep lament, and my only consolation was in the praise and earnest love that each voice bestowed and each countenance demonstrated for him we had lost,—not, I fondly hope, for ever ; his unearthly and elevated nature is a pledge of the continuation of his being, although in an altered form. Rome received his ashes ; they are deposited beneath its weed-grown wall, and “the world’s sole monument” is enriched by his remains.

I must add a few words concerning the contents of this volume. *Fulian and Maddalo*, the *Witch of Atlas*, and most of the Translations, were written some years ago ; and, with the exception of the *Cyclops*, and the Scenes from the *Magico Prodigioso*, may be considered as having received the author’s ultimate corrections. The *Triumph of Life* was his last work, and was left in so unfinished a state that I arranged it in its present

form with great difficulty. All his poems which were scattered in periodical works are collected in this volume, and I have added a reprint of *Alastor, or the Spirit of Solitude* : the difficulty with which a copy can be obtained is the cause of its republication. Many of the Miscellaneous Poems, written on the spur of the occasion, and never retouched, I found among his manuscript books, and have carefully copied. I have subjoined, whenever I have been able, the date of their composition.

I do not know whether the critics will reprehend the insertion of some of the most imperfect among them ; but I frankly own that I have been more actuated by the fear lest any monument of his genius should escape me than the wish of presenting nothing but what was complete to the fastidious reader. I feel secure that the lovers of Shelley's poetry (who know how, more than any poet of the present day, every line and word he wrote is instinct with peculiar beauty) will pardon and thank me : I consecrate this volume to them.

The size of this collection has prevented the insertion of any prose pieces. They will hereafter appear in a separate publication.

## NEW PREFACE, 1886.

THE ensuing Memoir was written in 1869, a date when the materials for constructing a Life of Shelley were sparse, slender, and confused, in no small degree : it was first published in 1870. When the edition of Shelley's Poems was about to be reissued, which was done at the beginning of 1878, I revised the Memoir, taking into account any additional materials then accessible. I believe that, both in 1870 and in 1878, the Memoir was not behind the then level of knowledge on the subject. Since 1878 however many further particulars, and not a little controversy more or less warm, have accrued. I could not therefore feel satisfied without once again doing something to make the Memoir presentable to serious and well-grounded students of Shelley's life and writings, and have once again gone carefully through my little narrative. As it is printed in stereotype, it has not been practicable to alter the actual words of the text ; and the only expedient open to me has been to give a list of those passages or details which need rectification or extension. This is done in the items of reference which immediately ensue. I have written them with the utmost brevity consistent with clearness ; and shall trust to the reader's candour to distinguish between instances in which actual errors (most of them not avoidable at the time) are corrected, and instances in which the information supplied belongs to a date subsequent to 1877. It is of course true that various other details relating to Shelley have come to light within the same interval of time, some of which might properly figure even in a Memoir so condensed

and limited as this. But these I advisedly leave untouched; restricting myself to the actual contents of the Memoir, and the particulars needed for setting it right.

P. 2. *Percy Bysshe Shelley's descent traced up to Thomas Shelle, in the time of Edward I* Mr. Forman has published the pedigree which was attested in 1816 by the father and the half-uncle of the poet. It only extends up to Henry Shelley of Worminghurst, who died in 1623. Mr. Jeaffreson has commented with much fulness upon this pedigree; and has pointed out that it contains no names of more than moderate social standing, and that it does not connect that branch of the Shelley family from which the poet sprang with the older and more aristocratic line. At the same time Mr. Jeaffreson allows that most probably there really was a connexion between the two branches. His observations on these questions of fact appear to be perfectly sound and convincing.

P. 3. *Rev. Theobald Mitchell* should be Michell.

P. 3. *Shelley's grandfather said to have practised as a quack doctor, and owned a mill.* It has been so said, but not correctly. The allegation is really apposite to Shelley's *great*-grandfather.

P. 4. *Two of Shelley's sisters still survive.* One of these two is now dead: the other still, I believe, survives.

P. 7. *Shelley passed to Eton in his fourteenth year*—should be “his twelfth year”—July 1804.

P. 9. *Dr. Keate flogged Shelley liberally.* Dr. Keate was in 1804 the Master of the *Lower* School. Shelley soon quitted the Lower for the Upper School, and Keate became Head Master only at the end of 1809. Probably the statement in the text is inaccurate.

P. 9. *Dr. Lind a tutor at Eton.* I believe this is more than doubtful.

P. 10. *Shelley left Eton some time in 1809.* A mistake. Shelley went from Eton to Oxford in April 1810; then returned to Eton, and remained there till the ensuing July.

P. 10. *Harriet Grove daughter of a clergyman.* This is erroneous: the father was a country gentleman.

P. 12. *No reviews of Zastrozzi or of St. Irvyne traced out.* This has ceased to be exactly true.

P. 13. *Miss Grove possibly concerned in the authorship of the Victor and Cazire volume.* Enquirers seem now to be generally agreed that not Miss Grove, but Miss Elizabeth Shelley, had to do with it.

P. 16. *Lieut. Williams said that Shelley looked "of most astonishing genius."* So it stands printed in Trelawny's *Recollections*: but I think we ought to re-punctuate the sentence thus: Shelley is certainly a man of most astonishing *genius, in appearance extraordinarily young.*

P. 22. *Shelley's abstract from Hume's Essays printed at Brighton.* Should be Worthing.

P. 28. *Shelley's letter dated 4 July 1811.* I am now convinced, under the guidance of Prof. Dowden, that there is no misprint in this letter, and also no mystery about it. Shelley, an avowed enemy of the legal marriage-bond, simply says that he would have wished Hogg and Elizabeth to unite without marriage, and would wish to act in like manner himself when the time should come.

P. 29. *Shelley eloped with Harriet about the beginning of September 1811.* It was really on one of the latest days of August: the actual Scotch marriage was on the 28th.

P. 33. *De Quincey was another casual acquaintance at Keswick.* I believe this is disputable, or incorrect.

P. 39. *Shelley in the autumn of 1812 stayed awhile in Godwin's house.* I understand this is an error.

P. 40. *Suggestion that Daniel Hill may have had something to do with the alleged attempted assassination of Shelley at Tanyrallt.* According to the last information which I have received, I tend more and more to conclude that the alleged attempted assassination was a delusion, or a figment: more a delusion than a figment.

P. 42. *Ianthe Shelley born in Cooke's Hotel, Dover Street*

Mr. Jeaffreson believes that she was really born in Shelley's lodgings in Pimlico : he may probably be right.

P. 43. *Note 1.* The reference should be to p. 153 (not 53).

P. 44. *Mrs. Boinville's daughter Cornelia*: should be "sister."

P. 48. *Harriet Shelley pregnant when Shelley, on 24 March 1814, remarried her in London*: this may have prompted the remarriage. The inference is doubtful: the child was only born towards 1 December 1814.

P. 49. *Shelley made a sufficient provision for Harriet after his separation from her.* Mr. Jeaffreson says that, after the death of Shelley's grandfather in January 1815, he allowed Harriet £200 a year.

P. 49. *Letters written by Harriet in moving terms, &c.* I understand it would be more correct to say "a letter."

P. 53. *Jane (who adopted instead the name of Claire) Clairmont.* I believe her full christian names were Clara Mary Jane.

P. 54. *Miss Clairmont seldom mentioned in the Memoir, and still living.* Now that Miss Clairmont is dead—she died on 19 March 1879—it may be permissible to say that, in the first form of my Memoir of Shelley, 1870, I gave various details bearing upon the fact of her being the mother of Byron's natural daughter Allegra; but, when the second form of the Memoir was on the eve of publication in 1878, Miss Clairmont asked me to omit any such details. I at once complied. One reference to Allegra, at the close of p. 78, was left in through inadvertence.

P. 55. *Shelley's money-affairs, as consequent on his grandfather's death.* Mr. Jeaffreson is the only writer who has enabled us to understand clearly what Shelley's money-affairs truly were: I say nothing of his inferences, which are unfavourable to Shelley, but of the facts which he details. During the life of the grandfather Shelley was absolute heir (after grandfather and father) to two somewhat considerable estates, which Mr. Jeaffreson conveniently terms A and B. There was also a third estate, C, vastly larger than A and B put together: Shelley could have

succeeded to C, if he had consented to the urgencies of his grandfather and father that A, B, and C, should all be put upon one and the same footing of strict entail. Shelley refused, and he and his lost the estate C. One may surmise that Shelley accounted for his refusal upon the same ground which I have set forth in the Memoir, p. 32—a rooted objection, upon principle, to the system of entail: nor can I see any plausible reason why we should suppose that this was not the real ground for a decision so glaringly contrary to his worldly interest. See p. 79 for some further reference to this matter.

P. 58. *The continental trip of Shelley and Mary in 1816 probably undertaken as a mere matter of inclination.* This point has been very sharply debated of late years; Mr. Jeaffreson contending with much force that Shelley and Mary consciously seconded Miss Clairmont's scheme for keeping up her amour with Byron. Other disputants say that the contrary can be proved. A neutral enquirer, like myself, awaits production of the proof.

P. 59. *Mrs. Shelley's name applied to Byron, Albè, unexplained.* I think it must mean L. B. [Lord Byron].

P. 66. *Thornton Hunt the most definite among those who have spoken of Harriet Shelley's life after the separation.* Trelawny, in the recast of his *Records*, 1878, was more definite. He felt much sympathy for Harriet: but I am not aware that his sources of information on the subject were in any special degree authentic.

P. 73. *Brougham employed as counsel in Westbrook v. Shelley.* I believe there is no ground for this allegation.

P. 73. *Lord-Chancellor Eldon's judgment delivered in August, not March.* I learn that this is a mistake. March, or thereabouts, is correct.

P. 74. *A clergyman, Dr. Hume.* He was not a clergyman, but an army-doctor, designated by Shelley himself.

P. 74. *Mr. Kendall—uncertain whether he was ever appointed guardian of Shelley's children.* As I now understand the facts, he never was appointed.

P. 79. *Shelley refused to be a yea and-nay man in the House*



*of Commons, and thereby lost a large fortune.* See above my note upon a passage in p. 55. My observations printed on p. 79 are not quite pertinent to the facts, as established by Mr. Jeaffreson's book. It would appear that Shelley told Hunt that he lost the large fortune, C, by refusing to be a yea-and-nay man in the House of Commons. The primary reason however was that he declined to coöperate in the entailing of that fortune upon himself and his heirs. From Hunt's statement we may not unnaturally infer that, *if* he had thus coöperated, there was a further scheme for returning him to the House of Commons, to be at the beck of the Duke of Norfolk; and that he rejected the parliamentary position along with the entail.

P. 88. *As late as 15th February 1821*—should be 21st March.

P. 91. *Shelley and Mary—discussion as to their mutual affection and satisfaction in married life.* As to this important question the reader should not overlook a letter addressed by Shelley to Mr. Gisborne on 18 June 1822. An extract from it was published by Dr. Garnett in the *Fortnightly Review* for June 1878, and is reproduced in the *Athenæum* for 6 June 1885, review of Mr. Jeaffreson's book.

P. 99. *No trace of Shelley's satire upon satire.* Dr. Garnett has recovered some lines in the heroic metre, relating to Southey &c., which may possibly belong to this satire. I doubt it.

P. 100. *Miss Clairmont may perhaps not have seen Shelley after he quitted Florence.* She *did* see him at Casa Magni: possibly elsewhere also.

P. 114. *The calumny on Shelley, in which the Hoppners were concerned, not clearly defined.* It is now known that the calumny was to the effect that Shelley had at a recent date had a child by Miss Clairmont, which had been consigned to a Foundling-hospital.

P. 116. *Trelawny still happily among us.* He died in August 1881.

P. 120. *Mysterious occurrence on 23 June 1822.* The details are not entirely accurate. The affair of "*Siete soddisfatto*"

occurred on some day not precisely defined. Shelley was then on the terrace of the Casa Magni, and the Williamses are not mentioned in connexion with this incident. There was a *different* affair on 23 June: a dream or vision which horrified Shelley, who presented himself to Mary, screaming and in a trance of sleep.

P. 121. *Shelley's wraith on 29 June.* Byron gave this date: but I believe it ought to be 15 June. Mrs. Williams (apparently no one else) was the person who saw, or fancied that she saw, Shelley.

P. 127. *Question as to the burning of Keats's book.* I understand that in fact the binding of the book was burned.

P. 149. *Shelley's writings in 1814.* We should add Shelley's review of Hogg's *Memoirs of Prince Alexy Haimatoff*.

P. 150. *Shelley's writings in 1817.* Add the fragment of an epistle named *The Elysian Fields*, and the essay *On the Devil and Devils*, both published by Mr. Forman. Date uncertain, but may be towards 1817.

P. 150. *Shelley's letter about Richard Carlile.* Published by Mr. Forman.

P. 150. *Shelley's Lucianic essay identified with the Essay on Devils.* This is disputable. The *Essay on Devils*, as now published, does not embody the argument spoken of by Shelley.

P. 151. *The Shelley Memorials comes nearest to being a complete Life of the Poet.* Of course this can no longer be maintained now that Mr. Jeaffreson's *Real Shelley* has appeared. I should incline to place *The Real Shelley* next after my No. 6. I dissent from the view which it expresses of Shelley's character and career, and I find the work erroneous or defective in some details. It is however a solid performance, which future biographers cannot ignore. On various points it throws new and important light: on all sorts of points it is argumentative, and challenges now reflection, and anon refutation.

P. 151. *Trelawny's Recollections.* This book, in one volume, is now superseded by the fuller *Records*, 1878, in two volumes.

P. 153. To the list of authorities I should now add (a) the

book, *Shelley and Mary*, printed but not published in 1882 by Sir Percy and Lady Shelley : scarcely any one has seen it, and I have not seen it ; (*b*) the article in the *Edinburgh Review*, founded on (*a*) ; (*c*) Mr. Symonds's Life of Shelley, in the Series *English Men of Letters* ; (*d*) Dr. Garnett's article, *Shelley's Last Days*, in the *Fortnightly Review* for June 1878 ; (*e*) Mr. Froude's article in the *Nineteenth Century* about Shelley, Miss Clairmont, and Byron, arising out of some observations made by Mr. Jeaffreson, and replied to by that gentleman. The writings of Mr. Forman, who is *the* authority in respect of bibliography, of Miss Blind, of Mr. Hale White, of the late James Thomson (B.V.), and some by myself apart from the present Memoir, may also be named. Prof. Dowden's great biographical work is expected shortly : it ought to, and I daresay it will, supersede most of the preceding literature on the subject.

W. M. ROSSETTI.

ENDSLEIGH GARDENS, LONDON.  
March 1886.

## MEMOIR OF SHELLEY.

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"Let us see the truth, whatever that may be."—SHELLEY, 1822.

"A full Life of Shelley should be written at once, while the materials for it continue in reach ; a biography composed in harmony with the present general disposition to have faith in him, yet not shrinking from a candid statement of all ambiguous passages, through a reasonable confidence that the most doubtful of them will be found consistent with a belief in the eventual perfection of his character, according to the poor limits of our humanity."—BROWNING, 1851.

To write the life of Shelley is (if I may trust my own belief) to write the life of the greatest English poet since Milton, or possibly since Shakespeare ; and, as the greatest poet must equal at least the greatest man of any other order, it must also be to write the life of one of the most illustrious personages, of whatever sort, known to these latter ages. And this is peculiarly the case with Shelley, in whom a truly glorious poetic genius was united with, or was one manifestation of, the most transcendent beauty of character,—flecked, indeed, here and there by semi-endearing perversities, or by some manifest practical aberration. However this may be, he commands into love and homage every emotion of the soul and every perception of the mind. To be a Shelley enthusiast has been the privilege of many a man in his youth, and he may esteem himself happy who cherishes the same feeling unblunted into the regions of middle or advanced age. A full and genuine life of the sublime poet remains yet to be written : the materials for it are ripening, but perhaps even yet not entirely matured. Or the facts of his life, intellect, and character might be exhibited in a very interesting manner by a proper collation and reproduction of all his known correspondence, combined with all such passages of his poetical or other works as have a distinct personal bearing. Meanwhile it comes to be my good fortune to write a condensed memoir of Shelley ; a memoir in which I find so many facts and details pressing for record that I feel with reluctance compelled to leave almost unused those treasures of his own correspondence which would give the inner heart of

the story so much better than any biographer can do it. But the full facts—the outer phases of incident—of his life from first to last have never yet been told with the needful combination of sifted and balanced evidence and of ordered method : different authorities give diverse accounts of almost every particular of his career and belongings, and even of his person. Some of these diversities will be discussed or noted as I proceed : and it is more especially with a view to this result of sifting and certifying—as a contribution towards the systematising of materials for a life of Shelley—that I plan this memoir. Brief it necessarily is by the conditions of the case. But I shall endeavour to make it the reverse of loose or vague, and to transmit in it to any future biographer a compact *cento* of facts, while laying claim to only a moderate amount of exclusive information, and conscious of deficiency as regards fulness of presentation or profound or exhaustive analysis.

#### I.—DESCENT AND FAMILY.

The Shelleys are an ancient and honourable house. The name has been spelled Shelly and Shellie, as well as Shelley. The arms are sable, a fesse engrailed between three whelk shells or; the motto, *Fey e Fidalgia*. With these whelk shells legend (or rather Mr. Jefferson Hogg) connects some story of a paladin, Sir Guyon de Shelley, contemporary with Roland and Charlemagne. Him we may leave to the Ariostean region of history, and contemplate with less blinking eyes a Thomas Shelle as Lord (in the time of Edward I.) of the manor of Shelley, of Schottis in Nockholt, and of other lands in Kent. There was a Sir Thomas Shelley who fought, and died on the scaffold, in the cause of Richard II.; and a Sir Richard Shelley, Grand Prior of the English language among the Knights of Malta, whose well-proved valour brought him, in extreme old age, to the defence of the island against the Turks in 1565. Somewhat earlier, about the end of the fifteenth century, Edward, the second son of the chief of the house, was settled at Worminghurst Park; his son Henry married a Sackville, and from them descends that branch of the family which has achieved some fleeting distinction in the way of a peerage and a second baronetcy (the first baronetcy, in the older line, dates from 1611), and an eternal distinction in giving birth to the “poet of poets.” The name Bysshe came into the family in the sixth generation after Edward Shelley; John Shelley, the then representative of the junior branch, having in 1692 married Helen,

younger daughter and co-heiress of Roger Bysshe of Fen Place. His grandson was Bysshe Shelley, who was born in 1731, and who became the poet's grandfather.

It was in the person of this Bysshe Shelley, and in the year 1806 (nearly fourteen years after the birth of the poet), that the second baronetcy came into the race. Sir Bysshe was then an old man, and the father of two families. By his first wife, Mary Katherine, heiress of the Rev. Theobald Mitchell of Horsham, he had a son, Timothy (the poet's father), and a daughter. By his second wife, Elizabeth Jane Sidney, heiress of Mr. Perry of Penshurst, he had three sons and two daughters. This second family shall not concern us here, further than to say that it inherited from the mother the blood of Sir Philip and other Sidneys,<sup>1</sup> and that the eldest son, John, assumed the name of Shelley-Sidney of Penshurst, was made a baronet, and was the father of Philip Charles Sidney, created Baron De l'Isle and Dudley.

The man who married two heiresses, became a baronet, and founded a second family of sufficient standing to receive a further baronetcy in the first generation and a peerage in the second, was presumably not an altogether commonplace person. If we may trust the memoir-writers, Sir Bysshe Shelley, so far from being commonplace, was decidedly eccentric. He was tall, handsome, and clever; and represented, in the eyes of a younger generation, a gentleman of the old school. His place of birth was Christ Church, Newark in North America; in that country, having no fortune, he is said to have practised as a quack doctor and to have owned a mill. He was penurious, yet spent lavishly upon building Castle Goring, which he left unfinished. A staunch adherent of the Whig house of Norfolk (the prime magnates in his part of the county of Sussex), he earned his baronetcy through that connection. For years before his death, which occurred on the 6th of January 1815, he had lived in retirement at Horsham, not on good terms with his eldest son Timothy, whom he would curse to his face with a will. He left him one of the opulent heirs of the kingdom, £300,000 in the funds and £20,000 per annum being named as the estate of the vigorous old man at his decease. Among several curious incidents of his life the most odd of all<sup>2</sup> is that

<sup>1</sup> Percy Shelley himself numbered among his ancestors the great-great-grandfather of Sir Philip Sidney, but not Sir Philip personally.

<sup>2</sup> Medwin's *Life of Shelley*, vol. i. p. 8. I will here say, once for all, that Medwin is an inaccurate writer, and thus save myself the necessity of continually expressing, when I state anything on his authority, a doubt whether it is true or false.

he eloped with both of his English wives; and two of his daughters also eloped. (A rumour was current of an American wife preceding both the English ones; and there is apparently *something* in this story, as a letter from Percy Shelley, dated in January 1812, and seen by myself, exists in M.S., saying that his grandfather behaved very badly to "*three wives*.") Thus elopement was a tradition in the family, which we may bear in mind when another such performance comes to be spoken of—that of the poet. Sir Bysshe had no speculative opinions, unless in the way of negation, and cared nothing for the speculative opinions of others, however extreme: his grandson Percy and he were therefore on terms of mutual tolerance and mutual alienation. The less there was in common between them the less call was there for positive antipathy: a shrug of the shoulders summed up all. Sir Bysshe was indeed on much better terms with his youthful and aspiring grandson and godson than with his own son Timothy. The same letter which I have referred to just above says that Sir Bysshe was "a complete atheist," and built all his hopes on annihilation.

Timothy Shelley was born in September 1753. In 1791 he married Elizabeth, a rare beauty, daughter of Charles Pilsfold, Esquire, of Effingham, Surrey, and had by her a family of two sons and five daughters. The eldest child was Percy Bysshe. The sisters (besides a Hellen who died in infancy) were named Elizabeth, Mary, Hellen (thus spelled in the family), and Margaret, and were all noted beauties. The last two still survive. The brother, John, born in March 1806, the youngest of all the family, died in November 1866. The mother was "mild and tolerant, yet narrow-minded;"<sup>\*</sup> clever, and even intellectual, but not in the literary, still less the poetical, direction. She is stated to have been an excellent letter-writer.

The believer in Percy Bysshe Shelley naturally conceives a prepossession against the poet's father, with whom he would not or could not agree: but no doubt Sir Timothy had some of the ordinary good qualities of a human being and country gentleman. He was well reputed as a landlord and practical agriculturist, hospitable, kind (though sometimes capricious and violent) in his family and household, proud at first of his illustrious son's talents, and not precisely destitute of literary tastes. The style of his letters, however, shows him to have had no sort of natural or acquired facility, even in the

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<sup>\*</sup> Shelley, in Hogg's *Life*, vol. i. p. 350.

most level forms of writing. This objection (if I may be excused for referring to so small a point) does not extend to *hand-writing*: Sir Timothy wrote a capital free clear hand, as perceptible in his franking signature outside some of his son's letters. He had the air of the old school off and on; and has even been described as a disciple of Chesterfield and La Rochefoucauld, though that is not the impression which the general body of evidence concerning him leaves on the mind. He was a christian as so many other people are—a religious indifferentist who acquiesced in what he found established. As a member of Parliament, sitting for the borough of Shoreham, he made no figure, and voted according to his ducal and other party-ties. Creature-comforts and material interests were what he understood; he was fond of self-assertion and pompous interferences, and, like his father, a swearer, and capable of niggardliness, and of considerable oddity of demeanour. Nobody except himself, I believe, ever considered him, during his long life of ninety years, noticeable for any particular talent. That such a person was exceedingly ill-adapted to stand *in loco parentis* to a divine phenomenon like Percy Shelley is flagrantly manifest; but there is nothing nefarious, nor even grossly stupid, in the character whose recorded outlines are sketched above, and we shall do well to enter upon the study of the poet's career without any conviction that he was foredoomed to spiteful or intentional persecution at his father's hands.

Mr. and Mrs. Timothy Shelley were settled at Field Place, near Horsham, Sussex; a mansion ever venerable to posterity, and which remains the property of the present baronet, the poet's son, though not at present in his personal occupation.

## II.—BIRTH AND CHILDHOOD.

Percy Bysshe Shelley was born at Field Place on the 4th of August 1792. To mention August 1792 is to carry back one's mind to the overthrow of monarchy in France. On that day, in Paris, the insurrectionary directory of the Federators held a sitting at the Cadran Bleu on the Boulevard, at Bancelin the restaurateur's, to concert measures for a rising: Santerre, Camille Desmoulins, and others, were present.<sup>1</sup> And perhaps the transaction going on in the seclusion of Field Place was of quite co-equal importance to the cause of revolutionary free thought.

The infant received the name of Percy from an aunt distantly

<sup>1</sup> Hamel, *Histoire de Robespierre*, vol. ii. p. 362.



connected with the Northumberland family; Bysshe, as we have seen, from his grandfather. He was a beautiful boy, with ringlets, deep-blue eyes,<sup>1</sup> a snowy complexion, and exquisitely formed hands and feet; in disposition gentle and affectionate. But of his mere infancy no record remains; though we may conceive of him as fondling "the great old snake of Field Place"—a large ophidian established in the garden of that mansion, and which, so tradition says, had been known as "the old snake" three-hundred years before. Perhaps it had been wont to fraternize with a dragon which, according to a still extant pamphlet published in 1612, then haunted St. Leonard's Forest in the same district. At last the honoured veteran was accidentally killed by the gardener in mowing grass: doubtless to the bitter sorrow of Percy, whose curious love of snakes and serpents, noticeable time after time in his poems, may probably be traced to this unusual friend of his babbling years.

At six years of age he was sent to a day-school kept by the Rev. Mr. Edwards, of Warnham, and began learning Latin there. He felt some respect for this his earliest instructor, and hence in after days for country-clergymen in general: indeed, there is a wondrous anecdote<sup>2</sup> of a momentary *velléité*, on the part of the then author of *Queen Mab*, to enter the Church himself.

At the age of ten Percy was transferred to Sion House School, Brentford, of which Dr. Greenlaw,<sup>3</sup> a Scotchman and a clerical Doctor of Law, was the principal. For him also Shelley was not without a sort of respect, though disgusted with his coarse jests, and general hardness of mind as well as discipline. Here he re-encountered among the pupils Thomas Medwin, his second cousin on the mother's side, and some years his senior. Mostly the boys, numbering about sixty, were sons of local tradesmen; the system of the house was mean; the reception accorded to Shelley by his schoolfellows, and their subsequent treatment of him, full of taunting and petty persecution (for everything lumpish and sordid had a natural repulsion at contact with Percy Shelley); and his situation was one of proportional and acute misery. No distresses are more real

<sup>1</sup> So says Miss Shelley (Hellen), and the portrait by Miss Curran gives the same colour. Mr. Thornton Hunt must be wrong in saying "brown" eyes, and Sir John Rennie not right in saying "hazel" eyes.

<sup>2</sup> Peacock, *Fraser's Magazine*, 1858, p. 656.

<sup>3</sup> "The Rev. Dr. Mackintosh," according to Mr. Middleton (= *Shelley and his Writings*, vol. i. p. 11). But I find this name in no other authority. Middleton had evidently misread an inscription given by Medwin at p. 22 of his *Life of Shelley*, vol. i.

or more poignant than those of childhood : the man who laughs at them with reason is the very boy who cowered under them, also not without reason. But there dawned one glorious moment in which Percy ceased to be the possible refined weakling, and became the incipient poetical demigod.

“ Thoughts of great deeds were mine, dear friend, when first  
The clouds which wrap this world from youth did pass.  
I do remember well the hour which burst  
My spirit's sleep. A fresh May-dawn it was,  
When I walked forth upon the glittering grass,  
And wept, I knew not why : until there rose  
From the near schoolroom voices that, alas !  
Were but one echo from a world of woes—  
The harsh and grating strife of tyrants and of foes.

“ And then I clasped my hands, and looked around ;  
But none was near to mock my streaming eyes,  
Which poured their warm drops on the sunny ground.  
So, without shame, I spake :—‘ I will be wise,  
And just, and free, and mild, if in me lies  
Such power ; for I grow weary to behold  
The selfish and the strong still tyrannize  
Without reproach or check.’ I then controlled  
My tears, my heart grew calm, and I was meek and bold.

“ And from that hour did I with earnest thought  
Heap knowledge from forbidden mines of lore ;  
Yet nothing that my tyrants knew or taught  
I cared to learn,—but from that secret store  
Wrought linked armour for my soul, before  
It might walk forth to war among mankind.”<sup>1</sup>

Shelley was noticeably subject to waking dreams at Sion House, and had at least one fit of somnambulism there, and others at a later date. He was not studious, yet he soon outstripped his companions. With one of these (may it possibly have been John Rennie ?) he formed an enthusiastic friendship, which, however, had no sequel in his after years ; he has recorded it in a short fragment of an *Essay on Friendship*, written not long before his death.<sup>2</sup>

### III.—SHELLEY AT ETON.

He passed to Eton in his fourteenth year, and experienced, from his less uncultured companions there, much the same

<sup>1</sup> *Revolt of Islam*, p. 278. Lady Shelley (*Shelley Memorials*, p. 7) cites these verses as applicable to Shelley's sojourn at Eton. The authority of Medwin, however, who expressly refers them to Sion House instead (*Shelley Papers*, p. 3), appears the most conclusive that can be attained ; and I think the opening lines would more naturally indicate the earlier period of boyhood.

<sup>2</sup> Hogg, *Life of Shelley*, vol. i. pp. 22-24.

bullying and repulsion that he had endured at Sion House. But the frail, shrinking, and girlish Shelley, the unready boy who joined in no boyish sports from shyness and delicacy combined, was not made to be bullied in sheepish acquiescence. He rose in unquenched indignation against the outrages of the fagging system, and made it "pass him by on the other side." Indeed, it has been said that he got up a conspiracy against fagging; but this, on the testimony of Etonians quoted by Medwin, does not appear to be accurately expressed. The boys would goad him into paroxysms of rage, and then run away from the explosion: he never pursued them, but requited their attentions by assisting them in their tasks. On one occasion, while Shelley was asleep, some of his persecutors blackened his face: on awaking he was wild with horror. "The few who knew him loved him," says a schoolfellow, Mr. Packe. All this corresponds closely with what had previously characterized Shelley at Sion House School, as set forth in the recently published Autobiography of Sir John Rennie, one of his schoolfellows there. Percy was the most remarkable scholar in that academy, and rose high, and he was apt at writing poetry. His excitability was extreme; and, when teased by others, he would seize anything—even another little boy—to throw at them. His fancy was always occupied with spirits, fairies, volcanoes, &c.: "in fact, at times he was considered to be almost upon the border of insanity. Yet, with all this, when treated with kindness, he was very amiable, noble, high-spirited, and generous." At Eton, we are informed, he had no liking for the time-honoured "grind" of making Latin verses, and would not "submit to the trammels of the gradus;" yet his performances in this line availed to procure him prizes. In like manner, though he neglected the regulated school-attendance, he translated half of Pliny's *Natural History*. His money was spent on books, chemical instruments, and acts of liberality. "He used to say that nothing ever delighted him so much as the discovery that there were no *elements* of earth, fire, or water."

The continued activity of Shelley's boyish imagination is best proved by the fact that he had a practical eye for ghosts and fiends: he studied the occult sciences, watched for spectres, conjured the devil, and speculated on a visit to Africa for the purpose of searching out the magic arcana which her dusky populations are noted for. The reading of German books (only in translations as yet) fostered this turn of mind. At home also he would, from very early years, tell tales to his still younger

sisters, peopling the house and grounds with imaginary personages; would narrate curious events which had, or rather had not, just happened to himself; and would make the girls personate demons and sprites, while he haled liquid fire in a portable stove. No doubt the great turn for chemical experiment which he developed at Eton, and which became his chief passion there, had as much to do with an impressible fancy, and with the fact that chemical practice was prohibited to the schoolboys in their chambers, as with scientific tendencies. He set fire to a tree on the common by lighting gunpowder with a burning-glass, and had at Sion House done much the same sort of thing; and the incautious touching of an electrical machine in his room at Eton overthrew his tutor, Mr. Bethel, who had discovered the young rebel "raising the devil" by a blue flame. The distinction of being one of the dullest men at the school has been attributed to Mr. Bethel, with whom the future author of *Epipsychidion* lodged. The rigid Dr. Keate, who became Head Master in 1809, was at this period, it appears, Master of the Lower School. He flogged Shelley liberally, and the scapegrace in return plagued him without stint.

Mysterious and semi-fathomable things happened to Shelley, either in person or in supposition, throughout his life. One of these occurred while he was at Eton. The only official person whom he really liked there was Dr. James Lind, of Windsor, a physician, chemist, and tutor, and a man of erudition, who superintended the youth's scientific studies. "He loved me," said Shelley, "and I never shall forget our long talks, where he breathed the spirit of the kindest tolerance and the purest wisdom." He furnished the prototype of the old sage who releases Iacon from the tower-prison, in the *Revolt of Islam*, and of Zonaras in *Prince Athanase*. Shelley, having been attacked by a fever which affected the brain, was about to be sent to a private madhouse by his father—so at least he overheard, or learned from a servant<sup>1</sup>—when Dr. Lind posted to Field Place at the dismayed patient's request, cured him, and dispelled the paternal purpose. Another story told by Shelley,<sup>2</sup> and doubted by the recipient of the information, is that the immediate cause of his

<sup>1</sup> Compare the not entirely identical accounts in Hogg, *Life of Shelley*, vol. i. p. 32, and in the *Shelley Memorials*, pp. 9, 10. Apparently the whole affair of the madhouse was one of the poet's delusions.

<sup>2</sup> Peacock in *Fraser's Magazine*, 1858, p. 647. The story is told also, with some degree of variation, by Mr. Thornton Hunt (*Atlantic Monthly*, February 1863, p. 192). He says that Shelley, in the course of his general resistance to the senior scholars and school-customs, was dared to pin a companion's hand to the table with a fork, and did so.

quitting Eton was that, in one of his fits of rage at some boyish persecutor, he struck a penknife through the offender's hand. According to his own account, this was his third Etonian catastrophe; he had been twice before expelled, but readmitted at his father's instance. The fact that he finally left Eton some time in 1808, a long interval before his going to Oxford in the autumn of 1810, suggests that he really was withdrawn from the former place with some degree of abruptness, for there is nothing to show that this interval was devoted to preparing for the university.

Immediately after leaving Eton (if not possibly before that event) he had managed to fall in love—which was indeed a feat almost certain to be achieved by a youth of such a disposition. In the summer of 1809 (*atatis* sixteen or seventeen) he fell captive to his very charming young cousin Harriet Grove, who, with her brother, was on a visit to Field Place. She was the daughter of a clergyman, and was of the same age as Percy, and a good deal like him in face. She returned his affection, engaged or semi-engaged herself to him, and corresponded with him on returning to her home in Wiltshire.

Many further details might be given of Shelley's stay at Eton, did space admit. The one remaining fact essential to be noted is that he went there by the name not only of "Mad Shelley," but also of "Shelley the Atheist." This sounds like an important indication of the early and extreme development of Shelley's speculative opinions; and I think it would be unsafe to reject it as such altogether, though Mr. Hogg affirms that the name of atheist was bestowed at Eton upon any boy specially distinguished for setting the authorities at defiance, whether or not he entertained any opinion at all on the question of Deity. In Shelley's case, the title is said to have come to him in virtue of the firing of the tree, already alluded to. Something may also possibly have been due to the fact that he was known among his schoolfellows for a habit of "cursing his father and the king." And here I will take leave to say that this, so far as his father was concerned, was simply a vile and detestable practice, learned partly from the venerable Sir Bysshe, and partly from the equally venerable Dr. Lind;<sup>\*</sup> and indeed that the poet's animus in regard to his father (for whom nevertheless he had had some affection in quite early years) was in various details derogatory to his character, intellect, and common sense.

<sup>\*</sup> *I.e.*, if Mr. Hogg's account is to be implicitly accepted; but I understand there are fair grounds for dubiety, as regards both Dr. Lind and Sir Bysshe Shelley.

I think it the least excusable trait which has to be recorded of so great and loveable a man. Not long after leaving Eton, Shelley<sup>H</sup> was asked to repeat the cursing process ; which, after saying he had left it off, he finally consented to do, "and delivered, with vehemence and animation, a string of execrations, greatly resembling in its absurdity a papal anathema: the fulmination soon terminated in a hearty laugh."<sup>1</sup> Of course, the whole thing was the freak of a schoolboy ; but there are some freaks which neither schoolboys nor other persons are tolerated in—as the bestowal upon a father of such nicknames as "Old Buck" and "Killjoy."

#### IV.—EARLIEST WRITINGS.

Percy Shelley was an uncommon sort of boy, appetent of knowledge (such as suited his own taste), and very rapid in acquiring it, and with impulses and characteristics indicative of genius. He is said to have learned the classical languages as if by intuition—his memory, which was always an excellent one for all sorts of things, retaining whatever he once learned. Still, it does not appear that he as yet exhibited any exceptional originating aptitude or precocity of mind : and certainly, if we look to his earliest writings, such as are preserved in our Appendix, the suggestions which they yield to us are not those of a great capacity or a premature gift—but on the contrary of very shallow incentives puffing up feeble faculties into meaningless forms of self-expression. The child who wrote the *Verses on a Cat*, at perhaps eight or nine years of age, was indeed a ready and sprightly versifier, superior to his years ; but, from this simple and pleasing outpouring of a child, we sink down, in the following compositions lasting up to and beyond Shelley's departure from Oxford, into the inflated balderdash of a boy, unmarked either by right perceptions, by any genuine direction of taste, or by promising execution. There is facility of a certain kind : one has heard of such a thing as fatal facility. Probably the verses preserved are but a small minority of what Shelley wrote in these opening years. At one time—precise boyish age and subject unknown—he and his sister Elizabeth secretly wrote a play, and sent it to Mathews the comedian ; who returned it, opining that "it would not do for acting." Presumably not. Another considerable attempt was *The Wandering Jew*, which he wrote together with Medwin about 1809 ; next to no remains

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<sup>1</sup> Hogg, *Life of Shelley* vol. i. p. 138.

of Shelley's section of it are now accessible, but a safe instinct certifies us that it was nonsense.

A true curiosity of literature is Shelley's first published book, the novel named *Zastrozzi*—one of "a great many" (so says Lady Shelley) which he composed about this time. He wrote it at the age of sixteen, with some co-operation (it is stated) from Miss Grove—which however I should doubt, having regard to dates. It is a wild story of a virtuous Verezzi, persecuted and ruined by the effervescent passion of a "guilty siren," Matilda Contessa de Laurentini, in league with a mysterious and dark-browed Zastrozzi, who has, in chapter the last, a family grudge to clear off. A deep-buried romance named *Zofloya*, or the *Moor*<sup>1</sup> (there is great force of suggestion in the letter Z), is recorded to have been the model of *Zastrozzi*. A curiosity of literature this novel would be, if merely on the ground of its authorship, and of its gorgeous absurdity; but, when we learn that there was actually a publisher in human form, Mr. Robinson of Paternoster Row, to pay £40 or so for the privilege of publishing it, thus furnishing forth "a magnificent banquet [not of the Barmecide class] given to eight friends" by the Etonian romancist, and that human reviewers were capable of criticizing it, and deprecating its supposed immoralities<sup>2</sup> (which are in fact few or none), *Zastrozzi* glides from a curiosity into a phenomenon of literature. There is a delicious reserve of tone in the terms which Shelley used a few years later, 10th January 1812, in forwarding his two novels to the philosopher Godwin:<sup>3</sup> "From a reader, I became a writer of romances.<sup>4</sup> Before the age of seventeen I had published two, *St. Irvyne* and *Zastrozzi*, each of which, though quite uncharacteristic of me as now I am, yet serves to mark the state of my mind at the period of their composition. I shall desire them to be sent to you: do not, however, consider this as any obligation to yourself to misapply your valuable time." If Godwin did misapply his valuable time, and read *Zastrozzi*, he must have been a sight for the gods and the glorified spirit of Mary Wollstonecraft during that process.

<sup>1</sup> Mr. Swinburne has seen and looked through a copy of *Zofloya*.

<sup>2</sup> So it is said; but I believe no Shelleyite of the present day has ever lighted upon any review of *Zastrozzi*, nor yet of *St. Irvyne* (see p. 19).

<sup>3</sup> Hogg's *Life of Shelley*, vol. ii. p. 55. Shelley is wrong in saying *St. Irvyne* (whatever may have been the case with *Zastrozzi*) was published before he had attained seventeen years of age; it came out in December 1810, when the author was past eighteen. This is not the only instance in which he understated his age, whether through negligence of mind or possibly with a spice of coxcombry.

<sup>4</sup> From an expression in a letter of Shelley's dated 10th December 1812 (*Shelley Memorials*, p. 45), it appears that he had by then ceased to be "a reader of romances." But he did not entirely exclude them from his after perusal.

The only purpose which *Zastrozzi* can serve at the present day—except to raise a hearty laugh—is to furnish a few indications how far Shelley's anti-christian opinions had been developed at that early date. We must, however, remember that some portions of the romance are ascribed to Miss Grove's authorship. The wicked *Zastrozzi*, we find, is in one passage an unbeliever in immortality, for which he is distinctly reprobated by the correct-minded author: further on he is not a total unbeliever, but over-page figures as an atheist. Materialism and atheism are denounced by the narrator at a later stage, and there is a passage, in the ordinary religious tone, concerning divine mercy consequent upon repentance. Thus nothing but orthodoxy, though toying on the verge of the atheistic precipice, attaches to Shelley from the investigation of the bad characters of his novel. But the virtuous though "infatuated" Verezzi yields a less respectable Shelleyan result: he dares to think that "love like ours wants not the vain ties of human laws," or in plain English the marriage-ceremony.

Nobody now will or ought to read *Zastrozzi* save as a curious study conducive to an exact knowledge of Shelley: nobody *can* read his first volume of verse, for it has entirely disappeared from human ken.<sup>1</sup> At some time in the year 1810 Shelley called upon a London publisher, Stockdale, and asked to be assisted out of a hobble, as he had commissioned a Horsham printer to strike off 1480 copies (!) of a volume of poems, for which, as he now found, he was unable to pay. Stockdale consented that the book should be transferred to himself; and it was soon announced in the *Morning Chronicle* of 18th September 1810, under the name of *Original Poetry by Victor and Cazire*, and was published in due course. There really was a second author, besides Shelley; namely, his sister Elizabeth, if Mr. Barnett Smith is correctly informed. But lo! when the book was out, it was found to embody productions by a third author, and then one of considerable name, and

<sup>1</sup> What is known on this subject is due to Mr. Garnett: see his article in *Macmillan's Magazine*, June 1860, *Shelley in Pall Mall*. He has kindly informed me moreover that a gentleman connected with the Shelley family says that Percy "wrote and printed another book of verse about the same time. He could not remember the title, but thought a copy might still be in existence."

"Quis desiderio sit modus aut pudor  
Tam cari capitis?"

Perhaps this other book of verse is the *Poetical Essay on the Existing State of Things* to which Mr. D. F. MacCarthy (in his book, *Shelley's Early Life*) first called attention, but of which no copy is yet forthcoming.—Mr. J. R. P. Kirby (of Great Russell Street) has discovered a review of the volume by Victor and Cazire. It is in a publication named *The Poetical Register, and Repository of Fugitive Poetry* (vol. viii. 1810-11), and treats the book with disdain, doubtless well deserved. It does not raise any question as to plagiarism.



much admired by Shelley, Matthew Gregory Lewis, the author of *The Monk* and of *Tales of Terror*; Victor, or Cazire, or both of them, had been making free with the sepulchral stock-in-trade of that potent necromancer. Shelley withdrew the volume from circulation after a hundred copies or so had got about; and no one has set eyes on it since. One can but speculate on the question whether Shelley was himself in fault in this matter, or whether he had been duped by his coadjutor. There was certainly some tendency to secretiveness in his early literary attempts; and it may be doubted whether the Etonian scatter-brain would have seen much harm in appropriating stanzas or whole compositions from Lewis if they fell in with his notions—or indeed whether he had ever perceived or pondered the meaning of the word copyright. Stockdale, at any rate, does not seem to have considered himself aggrieved by Shelley, as he soon after undertook the publishing of *St. Irvyne*; in fact, after some serious squabbles during their business-connexion, and in the face of an unpaid bill, he continued enthusiastic as to the young author's character and honour.

Even the poems in the volume by "Victor and Cazire" were perhaps not the earliest printed by Shelley. It seems that "many of his fugitive pieces" were struck off by "a printer at Horsham, named Phillips." This may, I suppose, have been going on in 1810 mostly, but possibly also in 1809. Sir Bysshe Shelley was in the habit of paying the printer.<sup>2</sup>

#### V.—SHELLEY AT OXFORD.

Meagre indeed must be our account of Shelley at Oxford in comparison with the inimitable treasury of anecdote which Mr. Hogg wrote under the same title, and finally incorporated in his *Life of Shelley*.<sup>2</sup>

Towards the middle or end of October 1810, Shelley went to University College, Oxford, where his father also had been

<sup>1</sup> These details are given in a narrative, *A Newspaper Editor's Reminiscences*, published in *Fraser's Magazine*: see the number for June 1841. The writer, at first a corresponding clerk in the house of Ackermann the print-seller, and afterwards a country journalist, was on familiar terms with Shelley during some portion of his Oxford career, and for several months after his expulsion. The intimacy lasted, according to the writer himself, "three years;" this would take us on to about December 1813, and must, I think, be overstated. See note, p. 31.

<sup>2</sup> The aroma of personal knowledge and affection, along with the keen zest of a *reconnaisseur* who enjoys every oddity, and reinforces it in the telling, impart a peculiar charm to those Oxford reminiscences—and indeed, spite of its many flaws and perversities, to the whole *Life*, the suppression of whose concluding portion defrauds the admirers of Shelley of their just perquisites. That the conclusion exists in MS. has been affirmed to me as a known fact: also that it does *not* exist. The worst flaw of all is that letters of Shelley given in Hogg's *Life* are garbled and misdated. Even apart from special information, one can discern that they are jumbled together without any care or guidance to the reader.

educated; and he at once became acquainted, at the College dinner-table, with Mr. Thomas Jefferson Hogg, a fellow-student in the same College, and of much the same age. This gentleman belonged to a family of high Tories living at Norton near Stockton-on-Tees, and was destined for the conveyancing branch of law, having besides the prospect of a competent fortune. We can trace in his book the character of a robust *bon vivant* and man of society, with a great contempt for bores and crotchett-mongers of all sorts, and a generally sardonic or cynical turn, the antipodes of anything "gushing" or any revolutionary idealism, tempered however by a deep respect for the forms and monuments of intellect consecrated by experience. That an acute mind of this calibre should at once have accepted Shelley as a beautiful soul and heaven-born genius, and should have been inspired with a warm enthusiasm for him, such as neither radical divergences of view, nor early and final separation, nor subsequent long lapse of time, could avail to bedim, speaks as strongly as anything for the poet's intellectual and personal fascination. It is difficult to say why the author of *Zastrozzi* should have been a considerable figure in the eyes of a young Oxford Tory of a literary turn, or rather it can only be accounted for on the ground of his admirable qualities, ascertained by immediate experience: such, at any rate, he was, and the event proved how thoroughly well Mr. Hogg read between the lines.

Shelley, now growing up towards man's estate, was strong, active, and tall (nearly 5 feet 11), though slight, narrow-chested, and with a kind of stoop:<sup>1</sup> his bones, joints, and extremities, were large; his complexion red and white, but easily tanned and freckled by exposure; his features small, not regular save the mouth, and in some sort feminine—but with a certain seraphic look, and infinite play of expression. The side-face was not strong, and the nose very slightly turned up.<sup>2</sup> His head was quite uncommonly small, covered with abundant wavy

<sup>1</sup> "Less a stoop," says Mr. Thornton Hunt, "than a peculiar mode of holding the head and shoulders; the face thrown a little forward, and the shoulders slightly elevated."

<sup>2</sup> Mr. Peacock (*Fraser's Magazine*, 1860, p. 103) points out that, in this respect, the ordinary portraits are not correct. A head of the painter Antonio Leisman, in the Uffizi Gallery at Florence, reminds him of Shelley. This is a dark-complexioned face, looking out, with a vivid and rather startled look, from under a broad-leaved hat. Mr. Trelawny (*Recollections*, p. viii.) considers that the portrait of which he gives a lithograph (and this edition an engraving), and which was painted by Clint from a water-colour by Lieutenant Williams now lost, and from the oil-portrait by Miss Curran, is the only likeness of any decided value. According to Mr. Thornton Hunt, the portraits are particularly imperfect; and the "ordinarily received miniature [engraving?] resembles Shelley about as much as a lady in a book of fashions resembles real women." This gentleman says, however, that the features are not unlike

hair, dark-brown and of a wild growth; his eyes were prominent, very open and fixed, hardly ever so much as winking: "stag-eyes" is the picturesque epithet for them which I have frequently heard Mr. Trelawny employ.<sup>1</sup> He looked "preternaturally intelligent," or (as Lieutenant Williams said at a later date) "of most astonishing genius."<sup>2</sup> His gestures were abrupt, yet often graceful; his clothes good, but carelessly worn. He was a finished gentleman, and, as Mr. Hogg emphatically puts it, "a ladies' man"—the elect of dames and damsels. And certainly Shelley repaid this preference without stint; for nothing is more manifest throughout his life and writings than the intense love he entertained for the feminine nature in its ideal, and in many approximate realizations of that ideal, and the delight with which he hailed any symptoms of superiority of intellect or faculty in women. I think he stands next to Shakespeare among great poets in love of the female character. His voice was peculiar, and Mr. Hogg found it at first "excruciating;" Mr. Peacock, "discordant;" Captain Medwin, "a cracked soprano;" Mr. Thornton Hunt, "a high natural counter-tenor," comparable to the Lancashire tone of speech. Its unpleasant quality, however, is ignored altogether by some authorities: and others, while admitting it, say that, although disagreeable when the poet was excited, the voice was of varied modulation, and, in reading poetry, not only good but wonderfully effective. His dominant passion at this time was argument, and his favourite recreation a country-ramble. He was also now and henceforward an insatiable reader, occupying himself with books sometimes as much as sixteen hours out of the twenty-four, and under all circumstances of locality or environment. His diet was of the simplest, tending already strongly towards vegetarianism, which in the sequel (from the beginning of March, 1812) he adopted absolutely, and persevered in for long periods of time together, though not without breaks now and then. Bread was his staple food; with water and tea to drink, and occasionally wine—but he could scarcely be reckoned among wine-drinkers at all, and sometimes totally rejected that beverage, and spirits (it may be said) invariably.

Omitting a host of other details (without which, however, no true picture can be given of Shelley in his supreme capacities, varied traits, and numerous peculiarities), a few words must

<sup>1</sup> Medwin says that Shelley was very near-sighted; Trelawny does not now remember nor believe it.

<sup>2</sup> Trelawny, *Recollections*, p. 12.

here be said regarding his health. He considered himself a permanent and grievous invalid, of a consumptive habit, and afflicted by nervous and spasmodic attacks; he said also that he had ruined his health at Eton by swallowing in a fit of amorous dejection<sup>1</sup> arsenic or some mineral poison. Another account (which I find in no Shelleyan writer save Mr. Thornton Hunt<sup>2</sup>) is that "Shelley himself ascribed the injury from which he suffered to a pressure of the assassin's knee upon him in the struggle" which he had had to wage with a mysterious assailant at Tanyrallt in 1813, and of which more anon. At one time, towards the end of that same year, Shelley had a fancy, no doubt a baseless one, that he was about to be visited with elephantiasis. Hogg, in his caustic way, makes light of all these statements and alarms; but it is, I think, only too abundantly clear from the evidence that such of them as related to facts, not inferences, to an actual and not a prospective state of body, were perfectly true. Mrs. Shelley speaks of her husband as a martyr to ill-health all his life, and suffering constant pain; and other eye-witnesses testify to spasms which made him roll on the ground in agony, though without losing his gentleness of temper, which induced a deleterious and lifelong use of opium (especially towards 1812), and which continually threatened to end fatally. Medwin, who thinks the disease must eventually have thus ended, speaks of it as nephritis, and of lithotomy as a dangerous remedy that might have been, but never was, tried; Trelawny regards "occasional spasms" as the only complaint, but without discussing their origin or extenuating their severity, and he intimates that the poet's long fasts brought on the attacks. The usual remedies adopted on the exigency of the moment were cold water and friction with the hand. Nothing is clearer from Shelley's own correspondence than that he was often tantalized by intervals of what he considered improved health, and perpetually thrown back again, and that he "suffered much of many physicians." Hogg, who was only in the way of seeing Shelley in his very early manhood, may not unnaturally have thought his complaints of ill-health belied by the buoyant energies and activities of youth; but we shall surely have a very false conception of Shelley's life, in its course from week to week and from year to year, if

<sup>1</sup> Hogg gives this detail in one passage (vol. ii. p. 332). Miss Shelley says that her brother used to speak of the arsenic-swallowing as an accident, and Hogg himself says the same elsewhere.

<sup>2</sup> *Atlantic Monthly*, p. 185.

we believe that Hogg came to a right conclusion, and that the poet, spite of his own repeated assertions, and those of persons who were constantly about him, lived in a condition of moderate physical comfort, instead of ever-recurring and often poignant suffering. The shadow of death was upon him oftener than once or twice, and the blight of pain, even when it dispersed, was ever in prospect. Mr. Trelawny, however, informs me that Shelley's health had, within the last few months of his life, during which he was less solitary than for some years preceding, improved so conspicuously that there was a good prospect of his living to an advanced age. The physician, Vaccà, whom Trelawny consulted on the subject after the poet's death, did not confirm the notion that the malady was of a nephritic character.

When he first went to Oxford, Shelley's tastes were chiefly for metaphysics, poetry, and chemistry; the last he gradually slackened in, and at last dropped, and for mathematics he never showed any aptitude, though we find that he and his second wife were proposing to engage in this study together in 1820, and perhaps did so. As regards chemistry also, his taste still so far lingered that, at the end of 1811, in Keswick, he excited remark by experiments with hydrogen in his garden. A vivid flame was seen which alarmed the villagers; and his landlord gave Shelley notice to quit. "As his love of intellectual pursuits was vehement, and the vigour of his genius almost celestial, so were the purity and sanctity of his life most conspicuous." This is the testimony of Mr. Hogg; and, as he and Shelley became at once, and continued during their joint residence at Oxford, inseparable companions, no better evidence on the point can be attained or desired. It is true that Mr. Hogg, reporting a conversation with Mr. Shelley senior which took place very soon after the young men had left Oxford,<sup>1</sup> sets forth that he acquiesced in the paternal suspicion that Percy must be "rather wild," and the context is such as would naturally suggest that "wild" here signifies "rakish"; but, looking to Mr. Hogg's other statements on that subject, we must conclude that he only meant "harebrained" or "unmanageable." Mrs. Shelley speaks of Percy in the same strain, but with much less authority, as being "of the purest habits in morals" when he left Oxford; and so say other biographers,

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<sup>1</sup> *Life of Shelley*, vol i. p. 306

expressly or tacitly. But here again Mr. Thornton Hunt<sup>1</sup> is an exception. "Accident has made me aware of facts which give me to understand that, in passing through the usual curriculum of a college-life in all its paths, Shelley did not go scatheless; but that, in tampering with venal pleasures, his health was seriously and not transiently injured. The effect was far greater on his mind than on his body."

Shelley's next printed book, *St. Irvyne, or the Rosicrucian*, by a Gentleman of the University of Oxford, was published towards the middle of December 1810, on the author's own account. It is stated to have shared the fate of *Zastrozzi* in being a good deal noticed by the press, and not to the advantage of its moral tone. This novel is even greater nonsense than *Zastrozzi*, and the truncated confusion and unmeaning of its close exceed anything that the sane reader could anticipate: to talk of its being either moral or immoral is proportionately out of place, although a certain inflammability of temperament may be traced in it. Though only published at the end of 1810, *St. Irvyne* appears to have been written in 1809; for a letter from Shelley to Godwin, dated 10th January 1812, says that he had been acquainted with the *Political Justice* of that author more than two years, and that *St. Irvyne* was composed before that period. The heroine's name, Megalena di Metastasio, is the most rememberable thing in this romance: her "symmetrical form," and the "sofa" on which she or somebody is sinking ever and anon, may also linger awhile on the memory, when "the gigantic Ginotti" with his elixir of life, "the guilty Wolfstein," and other fantoccini, have gone the way of all dolls. Godwin's *St. Leon* is reported to be mainly chargeable with the sin of procreating *St. Irvyne*. The atmosphere of absurdity which envelopes one while the book itself is in question clears aside when we learn that, to the credit of the reading public, *St. Irvyne* was quite a failure. The author had to confess, in August 1811, that he could not pay the bill of the

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<sup>1</sup> This gentleman, being then a mere child, was known to Shelley in England; and, when a boy, saw him for two or three days in Italy. His reminiscences are interesting, and should be read by all Shelleyites; but of course, on such a question as Shelley's morals at Oxford, he has no *personal* testimony to give. The phrase which he uses, "Accident has made me aware of facts" &c., seems to point to some real discovery: if such there be it needed not to be bolstered up by giving to the passage in *Epipsychidion* (vol. ii. p. 357) which begins—

"There, one whose voice was venom'd melody,"

an interpretation in accordance with this supposed discovery. The interpretation appears to me both servilely literal and forced; and, though I have felt bound not to suppress Mr. Hunt's statement, I cannot profess to attach, as the case stands, much weight to it.

publisher Stockdale;<sup>1</sup> and, with the daring unteachableness of youth, he suggested whether the copyright of a series of Moral and Metaphysical Essays might not do in lieu of pounds sterling. The bill, however, remained unpaid, and also the Essays unpublished. But I am anticipating.

Much about the same time that *St. Irvyne* appealed from London to an irresponsive public (indeed I think it must have been rather before than after<sup>2</sup>), the author was making a less unsuccessful literary venture in Oxford. One day he showed Hogg some poems he was about to publish anonymously: Hogg read them, and expressed, with true friendliness and obviously correct judgment, the opinion that they were not good enough. Shelley returning to the charge, his Mentor observed that the verses ought only to be issued as burlesques, if at all; and made a few alterations in them the more clearly to bring out their extravagances. The idea pleased Shelley—a strong evidence of his substantial good sense and freedom from pettish vanity; the two friends set to work together, introducing a greater and greater amount of absurdity into the verses; and Hogg started the notion of attributing them on the title-page to one Margaret Nicholson, a washerwoman who, having in a mad fit attempted the life of George the Third, was then passing the remainder of her days in a lunatic asylum. The Oxonians, however, chose to number her among the defunct, and to invent a nephew of hers, John Fitzvictor, as editor of her “Posthumous Fragments.” The printer, Mr. Munday, who was to have issued the serious poems at Shelley’s cost, finding them withdrawn and the burlesques substituted, was so taken with the idea that he volunteered for the risk of publication himself; and the book appeared forthwith,—a very thin volume, but luxurious in paper and type. The general tone of it is a glorifying of revolutionary personages and sentiments—carried out in a spirit which the least acute reader perceives to be excessive, but which one might hardly, were it not for the explanations offered by Mr. Hogg, recognize as wilfully burlesqued. The poems, indeed, had a considerable success among Oxford men, with whom tall talk about liberty was a fashion; they were accepted as the genuine and slightly *exalté* but not precisely incongruous outpouring of an untutored

<sup>1</sup> A MS. journal of Dr. Polidori, *sent me*, says that the amount of the debt was about £100. Mr. Stockdale rated it at £300, “principal and interest.”

<sup>2</sup> *St. Irvyne* was published on or just before 20th December 1810; and the title-page of *Margaret Nicholson* bears the date 1810. A facsimile reprint of the latter volume was issued lately, an edition of but few copies.

faculty. The true author or authors remained unsuspected, and had a right to chuckle over so daring and undetected an experiment on academic credulity. Beyond the circle of university men the book probably never went.

Shelley appears to have published anonymously, during his studentship in Oxford, yet another volume of verse, now untraceable. It was named *A Poetical Essay on the Existing State of Things*; and the profits of sale were assigned to the benefit of an Irish patriot and journalist, Mr. Peter Finnerty, then incarcerated in Lincoln Castle. It was stated in print, in 1812, presumably on Shelley's own authority, that the profits amounted to nearly £100; an allegation which, considering the various circumstances of the case, and especially the total oblivion which has overtaken the poem, rather taxes one's powers of belief.<sup>1</sup>

"Stupendous felicity,"<sup>2</sup> along with next to no supervision or guidance, was the lot of Shelley and Hogg at Oxford—so the latter informs us. That career and that felicity were rapidly approaching their term. Shelley had been initiated by Dr. Lind into a habit of corresponding under some pseudonym with a number of people personally unknown to him on a variety of subjects—at first scientific, then metaphysical, moral, or what not. One of the persons he addressed was Felicia

<sup>1</sup> We are indebted to Mr. MacCarthy for the discovery of the facts which go to prove the existence of the *Poetical Essay* (See *Shelley's Early Life*, pp. 3, 100, &c.) The evidence may be thus briefly summarized:—

(1.) During Shelley's sojourn in Dublin, in 1812, a newspaper, the *Dublin Weekly Messenger*, of 7th March, contained the following statement, written probably by the young poet's acquaintance, Mr. John Lawless:—"Mr. Shelley, commiserating the sufferings of our distinguished countryman, Mr. Finnerty, whose exertions in the cause of political freedom he much admired, wrote a very beautiful poem, the profits of the sale of which, we understand from undoubted authority, Mr. Shelley remitted to Mr. Finnerty. We have heard they amounted to nearly an hundred pounds."

(2.) The poem was advertised for publication as follows, in the *Oxford University and City Herald* for 9th March 1811:—"Just published, price two shillings, *A Poetical Essay on the Existing State of Things*, by a Gentleman of the University of Oxford. For assisting to maintain in prison Mr. Peter Finnerty, imprisoned for a libel. London: sold by B. Crosby & Co., and all other booksellers. 1811." A quotation from Southey's *Curse of Kehama* was added in the advertisement.

(3.) (Observed by myself, and published in *The Academy* for 19th December 1874.) A work published in 1838, named *A Diary Illustrative of the Times of George IV.*, contains the following statement, written on 15th March 1811 by a fellow-student of Shelley at Oxford, known (as I have since been apprised) to be Mr. Kirkpatrick Sharpe:—"A Mr. Shelley, of University College, . . . hath published what he terms the *Posthumous Poems* [of Margaret Nicholson], printed for the benefit of Mr. Peter Finnerty. . . . Shelley's last exhibition is a poem on the state of public affairs." The context clearly indicates that the last-named "poem" is not the same thing as the "*Posthumous Poems*." Whether *both* were really published for the benefit of Finnerty may be questioned: probably Mr. Sharpe was not accurately informed on this point.

Considering the bearing of these items of evidence, the one upon the other, it is difficult to doubt that a composition named *A Poetical Essay on the Existing State of Things* was actually published, and that the author of it was Shelley. Mr. MacCarthy has searched for a copy high and low, but has not as yet discovered one.

<sup>2</sup> The letters published by Hogg show, however, that Shelley had, during his Oxford time, much mental suffering in connection with Miss Grove.—See p. 26.



Browne, afterwards Mrs. Hemans, whose first volume of poems had attracted his admiration. He retained at Oxford the habit he had formed at Eton. In the course of their studies, Shelley and Hogg had made an abstract from Hume's Essays; a portion of which abstract Shelley got printed at Brighton early in 1811, and, in keeping up his speculative correspondence on questions of theology, was wont to enclose it in his letter, using it as a nucleus for further discussion. He would in fact profess to have come casually across the paper, and to be unable to refute its arguments: it was headed *The Necessity of Atheism*, and ended with a Q.E.D. It is reprinted, either verbatim or substantially, in the notes to *Queen Mab* (pp. 229-231). Such is the general purport of what Hogg says concerning this audacious pamphlet: but I think that he clearly pares the thing down rather too close, and that Shelley circulated his syllabus less with a view to mere convenience as a disputant, and more because he believed in and meant to champion the arguments it contained, than Mr. Hogg is willing to admit. Else why did he republish it in *Queen Mab*, with implied and indisputable adhesion to its terms? In this case as in others the honestest and boldest course is also the safest; and we shall do well to understand once for all that Percy Shelley had as good a right to form and expound his opinions on theology as the Archbishop of Canterbury had to his. Certainly Shelley differed from the Archbishop, and from several other students of and speculators on the subject, past and present; but, as there was no obligation on him to agree with all or any of them, so is there nothing to be explained away or toned down when we find that in fact he dissented. Except indeed that any man of mature years and reflection will admit that Shelley, aged eighteen and a half, showed a certain amount of youthful presumption in obtruding upon other people, known to be of a contrary and even bitterly contrary opinion, his then notions on subjects unfathomable by either himself or them. Shelley did not avow the authorship of *The Necessity of Atheism*, but neither did he take any great pains to conceal it; he circulated the production among the college authorities—and it has even been said that he sent it to the Bench of Bishops with his name,<sup>1</sup> but that is transparently improbable or impossible.

On the 25th of March 1811 Shelley was summoned before the authorities, "our Master and two or three of the Fellows;"

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<sup>1</sup> Medwin, *Conversations with Byron*, p. 385.

the pamphlet was produced to him ; and he was required to declare whether or not he had written it. A tutor of a different college is supposed to have denounced him. He asked why such a question was put. The Master simply repeated his former enquiry, and Shelley declined to answer it, insisting that it lay with his accusers to bring the charge home to him if they could. "Then you are expelled," replied the Master ; "and I desire you will quit the college early to-morrow morning at the latest." A regular sentence of expulsion, ready-written, under the seal of the college (the university was not directly concerned in the act), was then handed to him, and he departed. This is the substance of the account which Shelley gave to Hogg immediately after the event : to Peacock, at a later date, he said that he had made a defence, or denial of jurisdiction, in due elocutionary form, and (what is singular) he produced an Oxford newspaper containing the speech. The probability is that he (or else Hogg) used the license of a Thucydides or a Livy ; and, not having delivered the oration at the time, invented it afterwards, and furnished the newspaper with the entire report. There is yet another account of the matter. This purports that the interrogator, after sternly denouncing *The Necessity of Atheism*, suggested to Shelley, with more of good-nature than of uprightness, to disavow it, and no harm would ensue to him. Shelley, however, replied, "I *did* write the work," and absolutely refused to make any recantation ; and thereupon his expulsion ensued.\*

Percy was greatly agitated and distressed when he narrated the case to Hogg, although he appears almost directly afterwards to have consoled himself with the distinction of martyrdom. The warmth of Hogg's feelings and friendship appeared conspicuously on this occasion. He wrote a short note to the Master and Fellows, demurring to their decision ; was forthwith summoned to appear ; was asked whether *he* had written the atheistic pamphlet (a question which could hardly have been put, had Shelley already confessed the authorship) ; declined to reply, on the general ground of self-respect and resistance to browbeating ; and was himself also expelled by a ready-written document. "The alleged offence was a contumacious refusal

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\* This is the statement made by Shelley himself to the "Newspaper Editor" (see p. 14), according to that writer. He avowedly speaks only from memory, and at a distance of about thirty years from the event ; but he adds that he is confident of being correct, as Shelley's narrative made a strong impression on him, and had in the interim been frequently repeated by the Editor to others.

to disavow the imputed publication." On the following morning the two young men left Oxford.

Strong language has been used in condemnation of the college authorities; but he who, on the broad ground of freedom of opinion, claims latitude of thought and action for the atheist Shelley, will not deny the same to the christian regulators of University College, Oxford. It appears to me clear that Shelley, known to be the author of *The Necessity of Atheism*, and refusing to recant, could not be allowed to remain a member of the college: a mild measure would have been to rusticate him, and to expel him was nothing extraordinarily harsh. The necessary subordination of a pupil to his teachers, moreover, makes it difficult to conclude that the authorities had no sort of right to require Shelley to affirm whether or not he had written the pamphlet; or that his refusal to say yes or no (if indeed he *did* refuse, as seems most probable) barred, in the absence of direct evidence against him, all further action on the part of the college. So far for the substance of what the authorities did: the manner is a different thing. All we know about the manner is what Shelley and Hogg respectively say of that which happened to themselves. If we could—which we cannot—assume these *ex parte* statements to be final and incapable of correction in detail, we should have to say that the manner was overbearing and precipitate, and probably it was so in very deed; and, as regards Hogg, there seems to have been no fair ground either for the severe sentence or for the summary procedure.

#### VI.—SHELLEY MARRIES HARRIET WESTBROOK.

Shelley and Hogg came up to London, and took lodgings at No. 15 Poland Street, Oxford Street. At the end of about a month Hogg left for York, where he studied with a conveyancer. Of course consternation reigned in Field Place at the news of the expulsion. His father offered Percy a qualified sort of forgiveness, on condition that he should reside at Field Place, drop all intercourse with Hogg for a while, and place himself under the control and instructions of some gentleman to be named by paternal authority. The precise answer returned is not on record; but the terms of capitulation failed—chiefly, it would seem, because unrestrained correspondence by letter between the two young men was their *sine quâ non*; and Percy, greatly to his concern, was excluded from his natural home, and left without any definite means of support.

His sisters, for whom he had always shown much brotherly affection, mitigated his embarrassments by saving up pocket-money, and transmitting it to him; and he managed to rub on somehow. It was probably about this time that Shelley, with exquisite audacity, wrote to the Rev. Rowland Hill in an assumed name, proposing to preach to his congregation at Surrey Chapel. The eminent divine did not reply.

A young girl named Harriet Westbrook, a fellow-pupil of the Misses Shelley at a school at Clapham,<sup>1</sup> was in the habit of bringing round to Percy their sisterly remittances. She was not, however, altogether unknown to Shelley even before his expulsion from Oxford; he saw her first in January 1811, having taken her a present from his sister Mary, and a letter of introduction. This was at any rate as early as the 11th of that month, for he then ordered a copy of *St. Irvyne* to be sent to her at her father's address, 10 Chapel Street, Grosvenor Square.<sup>2</sup>

Harriet was a charming girl, even a beauty; beauty enough to be designated for the part of Venus in some school *fête champêtre*—"with a complexion brilliant in pink and white, with hair quite like a poet's dream, and Bysshe's peculiar admiration," colour light brown. She was small and delicately made, and was now nearly or quite sixteen. Her father, Mr. John Westbrook, had been a hotel-keeper, and had for some years past retired from the business, with competent means. His house of entertainment, a place of some fashionable resort, was named "The Mount Street Coffee-house," but was in fact a tavern. He looked Jewish; and both aspect and character co-operated in procuring him the nickname of "Jew Westbrook." The mother was a nonentity. Besides Harriet, there was an unmarried sister, perhaps nearly twice as old, named Eliza; with dark eyes, dark and much-brushed hair, marks of the smallpox, and meagre figure. She also had a Jewish aspect.

Shelley's first flame for his cousin Miss Grove was now

<sup>1</sup> Clapham, according to Shelley; Brompton, according to Lady Shelley; Wandsworth, according to Mr. Hogg; Balham Hill, according to Mr. Middleton, who terms the establishment "a second-rate boarding-school." Mr. MacCarthy has fixed the precise locality. The school was named Church House, facing Trinity Church, Clapham Common: the site is now occupied by Nelson Terrace. Mrs. Fenning was the school mistress. As everything however remotely connected with Shelley is contested, even such a point as the spelling of Harriet's name has had its pros and cons. Perhaps a business-letter from Shelley (*Medwin, Life*, vol. i. p. 373) may be taken as conclusive: "The maiden name is Harriett Westbrook, with two t's—Harriett." Hogg, however, is positive that she habitually *signed* only one t; and, as that spelling is adopted by other writers, Shelley himself included, I also adhere to it.

<sup>2</sup> This is the number, 10, given in Shelley's letter. Elsewhere it is 23 Chapel Street, and that is probably correct.

flickering in the socket. He indeed retained his love for her, and still did retain it for at any rate a month or two to come. But her father, though he had not interdicted the match, was not in favour of it; she herself had been raising objections to the lover's increasingly sceptical opinions;<sup>1</sup> and somewhere about August of this year<sup>2</sup> she was the bride of another man—a gentleman of property, and inevitably “a clod of earth” in Shelley's eyes. His letters addressed to Mr. Hogg, towards this time of suspense and dereliction, expatiate much on his wounded feelings, the atrocities of intolerance, his suicidal proclivities, and the like—and indeed the family did perceive these proclivities to be to some extent real, and used to watch him anxiously when he went out with dog and gun.<sup>3</sup> One cannot, however, lay very much stress on his letters of the period in question. They are flighty, scattered, and excitable, in an extreme degree; and lend themselves equally to the supposition that he was thrown off his balance by all sorts of things, or that he overdid in words every passing matter that affected him. That he felt keenly at the time the loss of his beautiful cousin will be believed by every one who reflects on the character and constitution of the youth, and the probabilities of the case: but the biographers who *will* have it that this proved a lifelong sorrow to him are probably indulging themselves in applying to Shelley one of the pet resources of the memoir-writing tribe. No doubt, however, his disappointment with Miss Grove may have precipitated his dallies or entanglements with Miss Harriet Westbrook.

Harriet was not only delightful to look at, but altogether most agreeable. She dressed with exquisite neatness and propriety; her voice was pleasant, and her speech cordial; her spirits were cheerful, and her manners good. She was well educated; a constant and agreeable reader; adequately accom-

<sup>1</sup> “She abhors me as a sceptic—as what *she* was before!” (Letter of Shelley, 3rd January 1811, in Hogg's *Life*, vol. i. p. 156).

<sup>2</sup> This date is named to me on good authority and very positively as being about correct: moreover, Lady Shelley says (*Shelley Memorials*, p. 13) that Miss Grove made another choice *after* her cousin's expulsion from Oxford. If this is correct, there is something strangely wrong about a letter of Shelley's published by Hogg under the date of 11th January 1811, in which the marriage of Miss Grove is announced as a fact already accomplished. From various points in connexion with that letter, and others amid which it is inserted, I find it extremely difficult to suppose that there has been, in this instance, any serious misdating on Hogg's part, and cannot account for the discrepancy. Possibly Shelley, in saying “She is married,” meant, “She is *engaged* to be married, and the marriage is certain to ensue.”

<sup>3</sup> I find no hint of any sporting habits of Shelley in after life. He seems, however, to have done some fishing with Williams in the Bay of Lerici—Letter of Williams, 4th May 1822, in the *Essays and Letters*, vol. ii. p. 282. In the notes to *Queen Mab* he speaks of “the brutal pleasures of the chase.”

plished in music. She had great fortitude, if it should not rather be called insensibility, of temperament.<sup>1</sup> Perfectly frank in character and manner, she became under Shelley's guidance perfectly "unprejudiced" in mind. This, however, took some while: Harriet was a Methodist in bringing-up, and felt at first a lively horror at learning that he was an atheist. In process of time, ethical ideas had a considerable attraction for her, religious ideas none at all. So far she seemed excellently fitted both to acquire and to retain a hold upon Shelley's affections. Yet there was in reality a fatal deficiency. When we have summed-up all Harriet's attractions and merits—and they were neither few nor unsubstantial—we find that we have described at best a sweet young creature qualified to adorn any ordinary position in life; we have not described a poet's ideal, but only the simulacrum and external imitation of such. Depth of character or of mind—a real distinctive personality of whatever sort—was not included among Harriet Westbrook's qualifications. There was indeed no absolute reason why the void should make itself painfully felt; but, once felt by so ardent and penetrating a nature as Shelley's, it remained, neither to be filled nor forgotten—an aching void, a craving and persecuting want. Harriet was beautiful, amiable, good, accommodating, affectionate; but—deadly and at last unevadeable discovery—she was commonplace.

Shelley was not ever deeply nor even impulsively in love with Harriet; he never wooed her to be his.<sup>2</sup> He visited at her father's house, and took pleasure in inducing upon her mental faculties something that might be regarded as conformity to his own daring and fervent tone of opinion; he escorted her back to school towards the end of April after an illness which had laid her up; lent a ready ear to tales, more or less genuine, of domestic coercion and incompatibilities. And it is easily open to conjecture that the family, though they may have done nothing underhand or entrapping, seconded to the utmost of their power any uncertain chances of a possible alliance with the grandson and eventual heir of a very wealthy baronet.

The letters of Shelley show that he was now eagerly bent upon promoting a match between Mr. Hogg and his eldest

<sup>1</sup> See, in Hogg, vol. ii. p. 509, the account of her impassive demeanour during a surgical operation performed on her infant daughter Ianthe.

<sup>2</sup> I can affirm this with certainty, having read and transcribed a letter from Shelley to Miss Hitchener (see p. 38), written almost directly after his marriage: here he gives a somewhat detailed account of his acquaintance with Harriet, and her ultimate and spontaneous avowal of her love for him.

sister Elizabeth. She also wrote verses, of which some specimens, far from good, are preserved, and she painted besides : her mental gifts impressed him intermittently, but at times strongly ; at other times he gave her up as a victim of conventionality and prejudice.<sup>1</sup> The project, however, resulted in nothing—Shelley's advocacy being no doubt a minus quantity under the circumstances ; and Elizabeth died unmarried in 1831. By the middle of May the inconvenient son was readmitted to Field Place, and came to an arrangement with his father, under which he was to receive an allowance of £200 per annum, with liberty to choose his own place of abode. His maternal uncle Captain Pilfold, residing at Cuckfield, a naval officer who had seen service under Nelson at the Nile and Trafalgar, exerted a conciliatory influence ; he stands out indeed as a very pleasant figure amid the various family complications which Percy's erratic course gave rise to. The latter next, from about the beginning of July, paid a visit of two or three weeks to his cousin Mr. Thomas Grove, at Cwm Elan, Rhayader, in Radnorshire.

There was a commotion now in the Westbrook household ; and Shelley was made a party to it—not, it might seem, without steady female manipulation. The details appear in print, in letters addressed by Shelley to Hogg from Cwm Elan, undated, and seemingly misplaced in the printing. Presumably they were written towards the middle or end of July.<sup>2</sup>

During Shelley's stay at Cwm Elan, Eliza and Harriet Westbrook were going to a house of their father at Aberystwith. Percy expected to meet them there, the father having invited him. The letter printed next after the one which names this fact contains the following passage :—"Your jokes on Harriet Westbrook amuse me. It is a common error for people to fancy others in their own situation ; but, if I know anything about love, I am *not* in love. I have heard from the West-

<sup>1</sup> One of his letters, dated 4th July 1811, printed by Hogg (vol. i. p. 411), claims attentive pondering by the student of Shelley's life. A very grave conjecture might be, and has been, built upon its terms ; but I suspect that, owing to Hogg's slovenly editorship, there is a serious misprint in it, and shall leave it without further comment. This course I adopt not because the question raised is "painful," for that I consider no adequate ground for biographic reticence in the case of so important a man as Shelley ; but because the document which raises the question is unsafe—and one cannot afford to rummage cupboards for skeletons, if a strong presumption exists that the skeletons themselves are only plaster of Paris.

<sup>2</sup> Lady Shelley (*Shelley Memorials*, p. 22) refers to two of these letters, and says she is "not able to guarantee" their authenticity. No doubt Lady Shelley speaks advisedly : but a biographer who knows nothing to the contrary must accept as genuine letters printed by Hogg as having been addressed to himself, and by himself received at the date of the transactions.

brooks, both of whom I highly esteem." The next following letter is momentous. "I shall certainly come to York, but Harriet Westbrook will decide whether now or in three weeks. Her father has persecuted her in a most horrible way by endeavouring to compel her to go to school. She asked my advice. . . . I advised her to resist. She wrote to say that resistance was useless, but that she would fly with me; and threw herself upon my protection. We shall have £200 a-year; when we find it run short, we must live, I suppose, upon love. Gratitude and admiration, all demand that I should love her for ever. We shall see you at York. I will hear your arguments for matrimonialism, by which I am now almost convinced." The upshot was that Shelley returned to London, where he lodged with his cousin, Mr. Grove, a surgeon; and about the beginning of September 1811, after some half-dozen stolen interviews with Harriet, eloped with her from her father's house.<sup>1</sup> He had been much moved by finding her pining, and suffering in health; and learning from her own lips that love for him was the cause. They went off straight to Edinburgh, and there became man and wife according to the law of Scotland.

Thus the advances, immediately leading to elopement, came from Harriet to Shelley, and not from Shelley to Harriet. It might even appear that Harriet (a school-girl of sixteen, hardly more than a child, and lately philosophized out of the ordinary standard of propriety) was ready to be Shelley's mistress,<sup>2</sup> and professedly—not perhaps in truth—aspired to nothing higher; and that it was solely the poet's strong sense of honour which induced him, and this in the teeth of some pet theories of his own, to make her at once his wife.<sup>3</sup> Conse-

<sup>1</sup> I do not find the exact date stated: it was apparently the first week in September; see Hogg, *Life*, vol. i. p. 425. Mr. C. H. Grove, who saw Shelley and Harriet off from London, confirms the month (vol. ii. p. 554).

<sup>2</sup> So at least I interpret the phrase "threw herself upon my protection"; which phrase, however, we must in fairness recollect, is at the utmost Shelley's summing-up of Harriet's expressions, and not the *ipsissima verba* of Harriet herself.

<sup>3</sup> The MS. diary of Dr. Polidori, written while he was in habits of daily intercourse with the Shelleys on the shores of the Lake of Geneva in 1816 (30th May) makes a noticeable statement which, though certainly not to be accepted as conclusive, deserves to be borne in mind. The primary likelihood is that the diarist made his jotting direct from what he had heard Shelley say—or at farthest from what Byron reported to him as said by Shelley.—"Gone through much misery, thinking he was dying. Married a girl for the mere sake of letting her have the jointure that would accrue to her. Recovered. Found he could not agree. Separated." The more obvious motive for marrying—that of avoiding obloquy to the woman, and impediments in any future effort to do good—is distinctly put forward in a letter of Shelley to Godwin, 28th January 1812 (Hogg, vol. ii. pp. 63-4), and in other letters that I have seen, in which Shelley treats the whole affair as natural and right, save only the act of formal marriage—a truckling to custom which needs and receives reiterated apology. The statement of Dr. Polidori that the poet in early youth expected a very short lease of life is fully confirmed by a remark made by Mrs. Shelley (p. 250) relative to *Queen Mab*, and the period, 1812-13, when it was written. "Ill-health made him believe that his race would soon be run; that a year or two was all he had of life."



quently, instead of pulling long faces or shaking middle-aged heads over this escapade of a youth just nineteen years of age, we shall do much better to regard it as a beautiful example of chivalry shining through juvenility; or, if the calculating habit is still strong upon us, we may compute what percentage of faultlessly christian young heirs of opulent baronets would have acted like the atheist Shelley, and married a retired hotel-keeper's daughter obtainable as a mistress. To deny that the act was foolish would be absurd under any circumstances, and doubly so when we reflect upon the ultimate issue of it to Shelley and Harriet themselves: let us then distinctly recognize that it was foolish, and no less distinctly that it was noble.

#### VII.—MARRIED LIFE WITH HARRIET.

The bridegroom and bride took groundfloor lodgings in George Street, Edinburgh, a handsome house on the left side of the recently built street, and were soon joined there by Hogg. The poet had borrowed £25 from Mr. Medwin (his connection by marriage, a solicitor at Horsham, and father of his school-fellow and subsequent biographer), but without letting him into the secret of the approaching elopement: he was expecting also to receive £75 at the end of the week. All supplies from his father were now cut off. But Mr. Westbrook made some allowance to the young couple, which has been stated at £200 per annum. Besides this, Shelley raised money on his expectations from time to time; and must be viewed as now living in a state of permanent embarrassment—not far removed, however, from a modest sufficiency, save at moments of exceptional pressure. In a letter of 5th July 1812 he speaks of himself as having an income of £400 per annum from his relatives.

In October <sup>1</sup> Hogg returned to York, and the Shelleys accompanied him: they all three took lodgings with some dingy milliners of advanced age—the Misses Dancer, in Coney Street. Bysshe (he was designated by this name in his own family, and as yet by Harriet) went soon afterwards to London and Cuckfield to negotiate with his father.

I suppose it may have been somewhere towards this time that an incident occurred, worth recording as an evidence of the vehement irritation which Shelley, now and again, felt and showed against the christian religion; although it should

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<sup>1</sup> Hogg gives the date as "the end of October": I believe it was really the beginning of that month, or perhaps the end of September.

be understood that he was mostly not less mild than firm as a disputant. Trelawny, when he knew Shelley some years afterwards, perceived that nothing whatever could rouse him into an ebullition of intemperate anger: reason held her own against every impulse of passion. The writer of *A Newspaper Editor's Reminiscences*<sup>1</sup> informs us that he called one day to see Shelley at Field Place; found that he was not in; and was received by his father—at first rather gruffly, but, on explaining the orthodoxy and moral rectitude of his sentiments, with hearty good-will. The Editor next proceeded to the Swan Inn, Horsham: Shelley was there, and they had a talk together. The conversation took a discursive range over natural philosophy, politics, and social institutions. Finally, Shelley charged the evils of society upon christianity, and urged his friend to co-operate in schemes to “reform it altogether.” Opposition ensued, and roused Bysshe to indignation. “His eyes flashed fire; his words rolled forth with the impetuosity of a mountain-torrent; and even attitude aided the manifestation of passion.” At last, “‘Have your own way, mad fool!’ exclaimed Shelley; and, taking his hat, he quitted the room.”<sup>2</sup>

The efforts at an arrangement with his father failed. For the while, nothing could mollify the offended parent, and the poet returned to York: but towards the beginning of 1812 the allowance of £200 was renewed, accompanied by a gracious

<sup>1</sup> See Note, p. 14. The Newspaper Editor is exceedingly lax in some matters, and most especially in dates. He says that his first acquaintance with Shelley occurred when the latter was “at Oxford,” though temporarily on a visit to London. As Shelley first went to Oxford in October 1810, and was expelled on 25th March 1811, we may suppose the introduction to have taken place towards December 1810. The incident which we are now considering—the outburst of Shelley against christianity—“severed” (so says the Newspaper Editor) “a friendship of three years’ standing”: if so, its date would be towards December 1813. But it is certain that Shelley was not at that period “passing much of his time at Horsham,” within the immediate cognizance of his father. Further, the Newspaper Editor informs us that, after a lapse of seven months and more—say ten months—from Shelley’s outburst, he heard of the “elopement” (so he terms it) of Miss Hitchener with Shelley to Wales—the Editor being manifestly quite unconscious that Shelley was then already married to Harriet. Now Miss Hitchener was a visitor with the Shelleys from about July to November 1812. If we reckon ten months backwards from July 1812, we come to September (or October) 1811; and I am inclined to suppose that the interview with Shelley may in fact have taken place towards that time. If so, the personal acquaintance of the Editor with Shelley can have lasted barely one year, instead of three. However, I feel very uncertain as to the true date of the interview.

<sup>2</sup> The Newspaper Editor gives the conversation at some length; and says that it is reproduced “from notes which I made a few days afterwards.” Six months later he received a letter from Shelley, proposing, as an experiment in unsophisticated human nature, to bring up two girls in solitude, from the age of four or five. The Editor (who remained unaware, even in 1841, that Shelley was at the time a married man) remonstrated, and the project was dropped: though why dropped by a married man, in consequence of remonstrances pertinent only as addressed to an unmarried man, is not over clear.

message from Mr. Shelley senior "that his sole reason for so doing was to prevent his cheating strangers." This meagre but convenient result closed a series of attempts at coming to terms, in the course of which Bysshe gave a noble proof of his ideal purity of principle. About the beginning of December Captain Pilfold told him of a meditated proposal, from his father and grandfather, of an immediate income for him of £2000 per annum (Shelley wrote of it as a capital fund of £120,000), on condition that he would entail the estate on his eldest son, or, in default of issue, on his younger brother John. This Shelley rejected, not only with peremptory decision, but with consuming indignation. That *he* should be supposed capable of entailing all this "command over labour" upon a possible fool or scoundrel!

Meantime, and just before his return to York, Miss Westbrook had arrived there as pre-arranged, and had taken possession of the establishment, and especially of Harriet, who had always been much under her control, and looked up to her with a long-confirmed habit of trustful and almost daughterly affection. Besides, she was wholly destitute of housewifery. Shelley found himself at once an infinitesimal quantity; Harriet was a cipher, and Hogg a zero. Eliza Westbrook, overruling everything that everybody else wanted to do, solicitous for Harriet's hitherto unapparent nerves, dominating her by the terrible query "What would Miss Warne say?"—and brushing her own harsh but glossy black hair for hours in her bedroom—is an inimitable portrait limned by the equally skilful and ruthless hand of Mr. Hogg. That she may have meant well he allows; and more than this will not readily be conceded by the reader who regards Shelley, and his comfort and proper position in his own house, as of somewhat more consequence than the managing and fussing propensities of this mature spinster.<sup>2</sup> Her undisputed function as regulator of the household expenditure appears in the small fact that, when she was soon afterwards with the Shelleys in Dublin, Eliza kept the common stock of money in a blind corner of her dress, and told it out as occasion required.

About the beginning of November, Shelley, with his wife and sister-in-law (the latter probably supplying the funds on this occasion), went off to Keswick, in the Lake-country of Cumberland: scenery and economy both attracted him thither. They

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<sup>2</sup>Miss Westbrook, married eventually, I am inf. med.

also wished to lose sight for a while of Hogg, who (as appears at length in an unpublished correspondence which has passed through my hands) had, during Shelley's recent absence from York, made advances to Harriet which she regarded, and it might seem not without some reason, as an attempt at seduction. The excerpt which Hogg gives from a writing of Shelley's, forming (according to the biographer) part of a variation of Göthe's *Werther*, is in fact, I am fully convinced, a portion of the severe remonstrances which the poet addressed to Hogg himself on this occasion. The Shelley party took at Keswick a small furnished house, Chesnut Cottage, at a rent of thirty shillings a week, which was afterwards reduced. The Duke of Norfolk (through whom Shelley had already tried to make terms with his father) invited all three to Greystoke, and did his best, in a kindly and handsome spirit, to promote their comfort. Southey also called upon Shelley; and they met—to use the elder poet's own phrase—"upon terms, not of friendship indeed, but of mutual good-will." Southey admired Shelley's talents at this time, and believed his heart to be kind and generous. The writings of the future Laureate, as likewise of Wordsworth and Coleridge, and Landor's *Gebir*, were among those for which Shelley, in early youth, had a particular predilection: of the older English poetry he then knew very little. By the time of his sojourn in Cumberland, however, Shelley had come to regard Southey—not as yet Wordsworth—as guilty of tergiversation, and this feeling increased into indignant disgust, before his departure, in consequence of some fulsome adulation of George the Third which the author of *Wat Tyler* had just been publishing: but in personal intercourse Shelley prized him, and could even, soon after their first meeting, speak of him as "a great man." De Quincey was another casual acquaintance at Keswick. Here the Shelleys and Miss Westbrook remained till the beginning of February 1812.<sup>2</sup> Bysshe could not be long anywhere without having an adventure of some sort. Accordingly, to accept his own account contained in a letter of 26th January, a robbery had just then been attempted on his person, and he was only saved from undefined ill-consequences by happening to fall *within* the limits of his house. The same letter mentions that he had been taking

<sup>2</sup> I have seen a letter of Shelley's, written from Keswick, inscribed outside "Single sheet, by God," for every postman to read. He had had reason to consider himself overcharged by the post under the old regulations concerning single or double sheets. This is exquisitely Shelleyan.

laudanum medicinally—a practice which he had then very recently begun ; possibly in this instance—and not in this one alone—the laudanum and the idea of the perilous adventure may have been connected as cause and effect.

From Keswick, on the 3rd of January, Shelley began one of his wonted volunteered correspondences—this time with the eminent publicist and novelist William Godwin. Soon before leaving Eton he had read that author's *Political Justice* ; and he looked upon the book as having exercised an important influence on his character, rousing him from merely romantic notions, and showing that he had duties to perform. Shelley was now, spite of some dissuasion from Godwin (who evidently responded to his letters in a friendly and judicious spirit, though the answers are not on record), meditating a journey to Dublin, with a view to furthering Catholic Emancipation and the Repeal of the Union ; he had already prepared an address to the Irish people. He was also writing (as one of his printed letters expresses it) “An Enquiry into the Causes of the Failure of the French Revolution to benefit Mankind.” From other sources of information I learn that this was in fact a tale or novel, by name *Hubert Cawwin* : he had written about two hundred pages of it by the 2nd of January, but in all probability it was never finished. One of his assertions to Godwin regarding his father is very startling. “My father . . . wished to induce me by poverty to accept of some commission in a distant regiment ; and, in the interim of my absence, to prosecute the pamphlet [*The Necessity of Atheism*], that a process of outlawry might make the estates, on his death, devolve to my younger brother.” He speaks of it as an entailed estate of £6000 per annum ; of this, it seems, the fee-simple vested, upon his father's death, in Shelley, who could dispose of it by will,—and, besides the entailed estate, there was other property to a similar amount which could be cut off from Percy. From his statement above quoted, we may perhaps assume, as a fact in Shelley's career, that his father, after the Oxford *esclandre*, had wished him to enter the army ; but for the rest Hogg's terse observation is indisputable. “It is only in a dream that the prosecution, outlawry, and devolution of the estate, could find a place. . . . It would have been too large a requisition upon the reader's credulity to ask him to credit them in the father of Zastrozzi or of St. Irvyne.” Fortunately for himself, Hogg had probably not read *St. Irvyne*, or he would have found that that name designates a locality, and not a man.

The Irish project, at any rate, was "not all a dream." Shelley arrived in Dublin, with Harriet and Eliza, on the 12th of February 1812, after a tedious and stormy voyage which had driven them to the North of Ireland. His address was 7 Lower Sackville Street, and afterwards 17 Grafton Street. He at once issued, with his name, his *Address to the Irish People*—a mean-looking pamphlet of twenty-two pages, for which, it appears, no publisher would venture to be responsible. The edition was 1500 copies. Shelley pitched his diction in a purposely low key, to suit his readers; the tone is juvenile as well as commonplace, but does not tend to advocating any forcible or illegal acts—on the contrary, there are the usual tritenesses about the violence which destroyed the French Revolution, and which should on no account be imitated by the Irish patriots, about a peaceful progress towards perfectibility, and the like. The pamphlet had a considerable sale, and met with some newspaper eulogy. It was Shelley's custom to throw copies from his balcony to passers-by who looked "likely" recipients, and to distribute the pamphlet in the street: on one occasion, walking out with Harriet, he popped a copy into a lady's hood, making his bride "almost die of laughing." The *Address* was followed by another pamphlet, of eighteen pages—*Proposals for an Association of those Philanthropists who, convinced of the inadequacy of the moral and political state of Ireland to produce benefits which are nevertheless attainable, are willing to unite to accomplish its Regeneration. By Percy B. Shelley.* Here again the youthful agitator thought he had guarded against the dangers and disadvantages of associations (much enforced by Godwin) by providing for the publicity of meetings, and the optional secession of members. Nothing, however, save total abandonment of the Irish scheme, could satisfy the author of *Political Justice*: so, about the middle of March, Shelley, who most sincerely revered Godwin from afar, withdrew his pamphlets, and prepared to retire from the scene and field of Hibernian politics, profoundly moved by the misery and ignorance he had witnessed in Dublin. Meanwhile he had attended in person at least one political meeting, an "Aggregate Meeting of the Roman Catholics," on the 28th of February, in Fishamble Street Theatre; and here he spoke at length in the presence of O'Connell and other celebrities.<sup>1</sup> Shelley was

<sup>1</sup> This speech is to be found in the *Dublin Evening Post* for 29th February 1812. An article by Mr. MacCarthy, published in *The Nation* (Dublin) in 1846, was the best account of Shelley's stay in Ireland, prior to the issue of the same writer's work, *Shelley's Early Life*, which constitutes a very detailed monograph of the Dublin episode.

truly impressive in discussion, or in grave and elevated conversation: Medwin says, "In eloquence he surpassed all men I have ever conversed with," and, according to Trelawny, "he left the conviction on the minds of his audience that, however great he was as a poet, he was greater as an orator." Even "his *ordinary* conversation is akin to poetry," says the loving Lieutenant Williams. But it is probable that in this instance in Dublin he did not greatly shine as a speaker. Chief Baron Woulfe recollected his speaking "at a meeting of the Catholic Board" (no doubt the same occasion), pausing now and anon, and delivering his slow sentences as so many disconnected aphorisms. His speech, however, was very well received by the audience, except one portion of it touching on religious matters, which was greeted with hisses. On the whole, his experiences did not augment his Irish enthusiasm; neither did personal intercourse with the renowned Mr. Curran, for whom Godwin had sent him a letter of introduction, and whom he found a sufficiently prurient and buffoon-like old gentleman—qualities always and peculiarly distasteful to Shelley. In after years, an obscene story, or ribaldry of set purpose, would suffice to make him rise from his chair, and leave the room. He stayed in Dublin long enough, it would seem, to find that his absence would be a convenience to the governing powers; long enough also to begin, with Mr. John Lawless, a voluminous History of Ireland, of which 250 pages had been printed by the 20th of March. He had likewise had a project of taking a share in a newspaper. Lawless's *Compendium of the History of Ireland*, published in 1814, embodies, no doubt, some of Shelley's work.

On the 7th of April the Shelleys and Eliza left Dublin.<sup>\*</sup> They ranged about North and South Wales in search of a residence; paused at and again left a "haunted" house at Nant-Gwillt, near Rhayader; flitted through Cwm Elan; and at last, from about the end of June, settled down for a short while at Lymouth in North Devonshire. They had a small unpretending cottage in a beautiful locality.

Shelley brought with him from Dublin a paper of his composition termed *Declaration of Rights*; various copies of which

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<sup>\*</sup> Medwin (*Life*, vol. i. p. 177, and *Shelley Papers*) gives an account, self-contradictory in more respects than one, of a storm on this return-journey, and of the exertions of Shelley, who did much to save the vessel, and its crew of three. In my edition of 1870 I pointed out some grounds for disbelieving the story; and Mr. MacCarthy has since detailed others which cast so much discredit on it that I think it can no longer be tolerated in Shelleyan biography.

had been seized at Holyhead, while on postal transit, in March of this year, and had become at that time the subject of some correspondence between the Post Office and the Home Office. The *Declaration* consists of thirty-one axioms, in favour of absolute control by the commissioning body, the nation at large, over its delegates, the government; advocating also unlimited freedom of opinion and of expression, the abolition of war, and so on. The opening proposition is "Government has no rights." The document is not wanting either in generous largeness of purpose, or in pointed expression. Its author made a practice of enclosing this broadsheet, and another on which was printed his poem of *The Devil's Walk*, in carefully secured boxes or bottles, which he dropped into the sea, hoping that somebody would pick them up, and that his ideas would thus peacefully germinate in congenial or impressible minds, and prepare the millennium in a regenerated country. Shelley, no doubt, considered this an ingenious device; but possibly even he was struck with a sense of its being in some degree unpractical. He next took a bolder step. On the 19th of August an Irish servant whom he had brought from Dublin, Daniel Hill (or more properly Healey), was found in the neighbouring town of Barnstaple, distributing and posting up, by his master's order, copies of the *Declaration of Rights*, and carrying about him *The Devil's Walk*. He was arrested, brought before the mayor on a charge of publishing and dispersing printed papers not bearing the printer's name, convicted in penalties amounting to £200, and, in default of payment, committed to the borough jail for six months. The Town-clerk of Barnstaple consulted the Home Office, then under the direction of Lord Sidmouth, on this matter; the postmaster of the same town also communicated regarding it with the Postmaster-general, Lord Chichester; and instructions were given for watching Shelley's proceedings. The result was that the latter found it apposite to disappear from Lymouth with his household. At the end of August they left. Godwin, after much urging, came down on the 18th of September to pay them a visit, only to find they had vanished. His sympathies and intellectual curiosity had been greatly excited by the letters Shelley had addressed to him.

At Lymouth Bysshe had two boyish hobbies, not heretofore recorded by his biographers. He would blow soap-bubbles from the hill-slope before Mrs. Hooper's lodging-house, where he resided. He would also cut out paper, and stick it on pasteboard, thus manufacturing a kind of balloon, to which he then fastened



a stick or straw : this appendage he fired, and watched his balloon intently as it floated away, rising higher and higher, and gradually fanned by the wind into a full blaze. Mrs. Hooper dreaded a descent of the fire-balloon upon her own or some neighbouring thatch ; but this never actually occurred, the wind wafting the frail structure along cliffs on the opposite shore.<sup>1</sup>

The next and rather less brief sojourn was at Tanyrallt, near Tremadoc in Carnarvonshire, where Shelley hired a commodious cottage or country-house belonging to a gentleman named Madocks, who was engaged on extensive works for reclaiming land from the sea—several thousand acres. Here, and at Lymouth previously, Shelley, with his usual unreflecting enthusiasm of good-will, received an additional inmate—Miss Elizabeth Hitchener. This lady was a deist and republican, who kept a school in Sussex, at Hurstpierpoint, and whom Shelley invited away from the sphere of her operations to aid him in emancipating the human race. He was possessed with an enormous admiration of Miss Hitchener's independence of mind—an admiration which, indeed, for some months before and after his elopement with Harriet, exceeded all bounds of proportion and sound judgment. It is to be presumed that he supported her at Tanyrallt, and he certainly subsidized her afterwards : for, as "the Brown Demon" (such is the sole title which this estimable person used to obtain in printed Shelleyan records) proved sovereignly distasteful to Eliza, and hence to Harriet and Shelley himself, the connection was severed in November of this same year, and Shelley felt bound to indemnify her to some extent for her damaged prospects. This was not now from love ; for he disposes of the Brown Demon in one monumental sentence—"What would hell be, were such a woman in heaven?" A much more signal instance of his splendid generosity and public large-heartedness occurred about the same time. An uncommonly high tide broke through the embankment of Mr. Madocks's earthworks, to the great dismay and peril of the cottagers. Shelley went about personally soliciting subscriptions (a task which was likely to be especially unpleasant to him, as his letters speak of his neighbours as being in a high degree bigoted and prejudiced), and himself headed the

<sup>1</sup> Miss Mathilde Blind learned these and other entertaining particulars, in the summer of 1871, from Mrs. Blackmore, a worthy old woman then aged eighty-two, who had been servant at the lodging-house when Shelley was there, and who remembers him and his ways with much predilection. In justice to Daniel Hill, it may be added that she believes in his thorough faithfulness and devotion to Shelley. Mrs. Blackmore died at a recent date.

list with £500—much more than a year's precarious income. He also hurried up to London, which he reached on the 4th of October, to push the subscription there, and had the satisfaction of saving the work. Here, after a long interval, he again saw Hogg, who was now studying in the Temple, and he treated him apparently with absolute adherence to the gracious maxim "forgive and forget": here also he made Godwin's personal acquaintance, and stayed awhile in his house. A letter of the 19th of February 1813, written to Mr. Hookham the publisher, after the poet's return to Tanyrallt, marks another act of genuine liberality, though only on a small scale. He was "boiling with indignation" at the tyrannical sentence of fine and imprisonment (£1000 and two years) passed upon Leigh Hunt and his brother John for an alleged libel<sup>1</sup> on the Prince Regent printed in the *Examiner*; and he proposed a public subscription to pay-off the fine, and sent for the purpose £20, which appears to have been about all the ready money he had at the time even for his own requirements. The Hunts honourably declined to avail themselves of the proposal, and of a subsequent offer of £100 from Shelley during their imprisonment. This was not the first time that Shelley had had something to do with Leigh Hunt; for, on the occasion of the failure of a previous Government prosecution against the *Examiner*, he had written from Oxford (2nd March 1811), without any personal acquaintance, "to submit to his consideration a scheme of mutual safety and mutual indemnification for men of public spirit and principle." By the date of the sentence for libel he had met Hunt, but not on an intimate footing.

The residence at Tanyrallt came to an end in a startling and mysterious manner. On the 26th of February the Irish servant Daniel Hill reached the dwelling of the family, his six months' term of imprisonment having just expired. During the night of the same day an attempt to assassinate Shelley in his own house was made, or was supposed or alleged to have been made. For some unexplained reason, Shelley, on retiring to

<sup>1</sup> There is nothing like understanding and attending to the *facts* of a case, whichever direction they may bear in. It has often been said that the attack made by Leigh Hunt upon the Prince Regent was some slight affair of ridicule or depreciation; calling him "a fat Adonis of *sixty*," according to Hogg. This is quite untrue: the assault was as virulent as it was well-deserved. One phrase no doubt is "that . . . this 'Adonis in loveliness, was a corpulent gentleman of *fifty*'"; but (besides other severities) the very next sentence has anything but a bantering tone:—"In short, that this 'delightful, blissful, wise, pleasurable, honourable, virtuous, true, and immortal Prince' was a violator of his words, a libertine over head and ears in debt and disgrace, a despiser of domestic ties, the companion of gamblers and demireps, a man who has just closed half a century without one single claim on the gratitude of his country or the respect of posterity."

bed that night, had expected to have occasion for pistols, and had loaded a brace: possibly the arrival of Daniel had revived in his mind the idea of Government *surveillance* and persecution. Hearing a noise in one of the parlours, he got out of bed with his pistols, and saw a man who fired upon him. A struggle ensued, in which Shelley twice returned the fire, with dubious result: the ruffian, vowing outrage and murder on Eliza and Harriet, ran away. But he returned about three hours afterwards, and shot through Shelley's night-gown and the window-curtain: another struggle ensued, with sword and pistols: Daniel arrived, and the assassin again made off. Such is the account given by Harriet in a letter to Mr. Hookham, who had been implored to send funds to enable the Shelleys to quit their Cambrian Castle Dangerous, and retreat to Dublin.\*

The Shelleys went to "the solicitor-general of the county," and had an investigation set on foot. No trace could ever be found of the assassin. The Shelleyan theory was that a certain Mr. Leeson,<sup>2</sup> a man whom they avoided as "malignant and cruel to the greatest degree," was at the bottom of the affair. The Leesonian and irreverent theory was at least as tenable *primâ facie*—viz., "that it was a tale of Mr. Shelley's to impose upon the neighbouring shopkeepers, that he might leave the country without paying his bills." People in general, along with Messrs. Hogg, Madocks, and Peacock, and Mr. Brown-ing among later analysts, have disbelieved the story, and attributed it to an excited imagination, or nerves unstrung by laudanum: Hogg suggests that Daniel may possibly have had something to do with it. This presumption had hitherto been a mere conjecture; but the facts recently ascertained regarding Daniel's imprisonment<sup>3</sup> seem to lend it no inconsiderable degree of plausibility. It is fairly surmisable that Daniel might have entertained revengeful feelings against Shelley, and might have concocted a plan either for simply frightening him, or for maltreating him and robbing the house as well. If he really was at the bottom of the affair, he must, according to the details narrated by Harriet, have had a confederate; and some one of

\* A preliminary brief and agitated letter from Shelley to Hookham is dated 3rd March in Hogg's *Life*—in the *Shelley Memorials* it is given without any date. I think "3rd March" must be incorrect; for it seems clear the missive was despatched immediately after the event, and, if so, on 27th February.

<sup>2</sup> This is the correct name: in Hogg's *Life* it is Luson.

<sup>3</sup> These facts have been traced out through certain documents preserved in the Record Office, and published, with some remarks of my own, in the *Fortnightly Review* for January 1871.

the jail-birds who had lately formed his society might have been readily available for such a purpose. Or some such rascal might, even without Daniel's privity, have heard from him details sufficiently suggestive of such an enterprise on his own account. In either of these cases, the offender, being a perfect stranger in the district, would be the more likely to remain untracked. If, on the contrary, we incline to disbelief of the alleged facts, we may find something confirmatory in the nocturnal conditions: the night was one of rain, and "wind as loud as thunder," which may have started in Shelley's perturbed brain the notion of pistol-snappings: it is a fact, however, that *some* pistol was really fired. Another point (hardly hitherto dwelt on) is that Shelley *expected*, on going to bed, to need his firearms: if the expectation was a mere fantasy, the subsequent assumed actual need of them may have been the same. But Lady Shelley and Mr. Thornton Hunt discover no ground for scepticism: "Miss Westbrook was also in the house at the time, and often, in after years, related the circumstance as a frightful fact." <sup>\*</sup> This last evidence is of great weight, and must, even were there nothing else to be pleaded on the same side, give us pause before we dismiss the whole story as delusive. Miss Westbrook became one of Shelley's bitterest enemies, and certainly would not, out of any consideration for him, have upheld "in after years" his account of the matter. But it is conceivable that, having at first committed herself to a figment, she found it impossible afterwards, for her own sake if not for Shelley's, to recant. Here I must leave this still debateable mystery.

A short stay in Mr. Lawless's house, No. 35 Great Cuffe Street, Dublin, preceded a tour to Killarney, uniting enjoyment with discomfort—more satisfactory at any rate to the Shelleys and Miss Westbrook than to Hogg, who, arriving in Dublin by invitation, learned that they had left for the lake-trip. And, when Shelley and Harriet (in brief respite from Eliza, who remained at Killarney) returned on purpose to the Cork Hotel, Dublin, on the 31st of March, Hogg had started back to London. These little incidents may stand as a sample of the hurried and unconcerted movements in which Shelley was continually engaging. The spouses left Dublin again about the 4th of April; and why they had ever gone thither, unless to be far from Tanyrallt, or as a stage towards a holiday at Killarney,

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<sup>\*</sup> *Shelley Memorials*, p. 56.

is not apparent. They reached the house of Mr. Westbrook in Chapel Street in May. Eliza soon joined them in London, where they took to living in hotels for a while ; but she was apparently not just at present a fixed member of their household. Daniel Hill now quitted their service ; being still, in Harriet's eyes, a model of fidelity. They afterwards lodged in Halfmoon Street ; seeing much of Hogg, and of other society, including some literary acquaintances—nothing of Shelley's own relatives. Somewhere about this time, but presumably a little later, Shelley indulged his wife in a whim to set-up a carriage ; and the culpable extravagance was very near sending him to prison for debt.

On or about the 28th of June Harriet was delivered of her first child, Ianthe Eliza,<sup>2</sup> at Cooke's Hotel, Dover Street : it was a very easy confinement. There was some blemish in one of Ianthe's eyes ; her mother did not nurse her, but handed her over to the cares of a wet-nurse whom Shelley disliked ; and Eliza, whom he was now getting to loathe, was continually hovering and busying herself (no doubt with genuine good-feeling) about the infant. These circumstances were all vexatious to Shelley, and it has even been said that he exhibited no interest in the baby ; but this is distinctly disproved by Mr. Peacock. "He was extremely fond of it, and would walk up and down a room with it in his arms for a long time together, singing to it a monotonous melody of his own making, which ran on the repetition of a word of his own coining. His song was 'Yáhmami, Yáhmami, Yáhmami, Yáhmami.' It did not please *me* ; but, what was more important, it pleased the child, and lulled it when it was fretful. Shelley was extremely fond of his children : he was pre-eminently an affectionate father." In later years we read of his playing for hours with his last child Percy on the floor. Mr. Trelawny, however, tells me that (at least within his experience) Shelley was not "fond of children," in the ordinary sense of the term : they obtained little notice from him.

#### VIII.—QUEEN MAB.

Among the various writings of Shelley which I have hitherto had occasion to mention—and there were many besides—the only one having any moderate degree of literary merit is the *Necessity of Atheism*. We have next to contemplate him as a poet taking a certain actual rank among poets ; no high rank

<sup>2</sup> The lady who became Mrs. Esdaile, and died in June 1876.

as yet, but still one which is not to be ignored. The poem of *Queen Mab* places him in this position. He began this work in the spring or summer of 1812, subsequent to his first return from Ireland:<sup>1</sup> it was finished in February 1813, after which he compiled the lengthy notes. He had at first thought of publishing it; but eventually limited himself to a private edition of 250 copies, for which he bespoke fine paper, thinking that, though the aristocrats would not read it themselves, "it was probable their sons and daughters would." Shelley sent copies to many writers of the day—to Byron among others. The thorough genuineness of his character and feelings appears in the fact that, in transmitting *Queen Mab* to the all-famous author of *Childe Harold*, Shelley wrote a letter detailing all the accusations he had heard against him, and saying that, if these were not true, he would like to make his acquaintance.<sup>2</sup> The letter, however, did not reach Byron, though the book did, and was read by him with some admiration. Indeed, it produced a certain general sensation and impression, within the limits of its circulation. It was first pirated in 1821.

For the speculative qualities of *Queen Mab* and its notes I have to refer the reader to the book itself; only further observing that, while it is declaredly atheistic in the ordinary sense, and highly hostile to theologic christianity, it has also a certain element of pantheism, and is decidedly not the writing of a self-consistent materialist, or disbeliever in spirit as something other than a function of body. The ardour of Shelley for his own beliefs, and his unreasoning youthfulness of self-confidence, made him actually imagine that such a performance as *Queen Mab* was capable of producing a change in the ideas and practices of society. He seems to have retained notions of this sort up to the year 1816 or 1817, when he became both less sanguine and less aggressive—never less nobly and enthusiastically self-devoted. As to the poetical merits of *Queen Mab*, I think the ordinary run of criticism is at fault. Some writers go to the ridiculous excess of speaking of it as not only a grand

<sup>1</sup> So says Shelley in a letter quoted in the *Shelley Memorials*, p. 39. But there may be some nucleus of truth in Medwin's assertion (*Life*, vol. i. p. 53) that the poem had been begun, as a mere imaginative effusion, as early as about the autumn of 1809, and that it was only after his expulsion from Oxford that Shelley continued it into an attack on religious and other systems.

<sup>2</sup> Moore's *Life of Byron*, vol. ii. p. 22. Moore states this distinctly as a fact; but there is another story (Medwin, *Life of Shelley*, vol. i. p. 237), that Shelley, on reaching Sécheron in 1816, wrote to Byron detailing the accusations made against Shelley himself, and saying that he, if Byron disbelieved them, would like to become known to him. I should incline to suppose this the true version of the story, but that I find no sort of confirmation of it in Dr. Polidori's MS. journal.

poem, but actually the masterpiece of its author; and even those who stop far short of this expatiate in loose talk about its splendid ideal passages, gorgeous elemental imagery, and the like. The fact is that *Queen Mab* is a juvenile production in the fullest sense of the term—as nobody knew better than Shelley himself a few years afterwards; and furthermore (unless I am much mistaken) the *most* juvenile and unremarkable section of it is the ideal one. The part which has some considerable amount of promise, and even of positive merit at times, is the declamatory part—the passages of flexible and sonorous blank verse in which Shelley boils over against kings or priests, or the present misery of the world of man, and in acclaiming augury of an æra of regeneration. These passages, with all their obvious literary crudities and imperfections, are in their way of real mark, and not easily to be overmatched by other poetic writing of that least readable sort, the didactic-declamatory.

The reader will observe that the name Shelley bestowed on his first-born daughter, Ianthe, is the same which he had already appropriated to the mortal heroine of his poem.

#### IX.—HARRIET SHELLEY AND MARY GODWIN.

Shelley's next removal was into a quiet street in Pimlico, for the more especial purpose of being near the Boinville family, with whom he had become intimate. Mrs. Boinville (or Madame de Boinville, widow of a French *émigré*) was a lady past middle age, but more than commonly young in general appearance, save for her snow-white hair: hence Shelley named her Maimuna, after a personage in Southey's *Thalaba*. He regarded her as "the most admirable specimen of a human being he had ever seen," though "it was hardly possible for a person of the extreme subtlety and delicacy of Mrs. Boinville's understanding and affections to be quite sincere and constant." She had a daughter, Cornelia, married to Mr. Newton, a vegetarian enthusiast whose views had a considerable influence at this time upon Shelley—as testified in the notes to *Queen Mab*. The society that he met at Mrs. Boinville's was of the free-thinking and levelling kind, and included no doubt its full proportion of crotchet-mongers and pretenders: it was highly distasteful to Hogg, and after a while not altogether congenial to Shelley himself, supremely free as he was from any feeling of exclusiveness or social disdain.

He was now in pecuniary straits,<sup>1</sup> with no resources beyond the £200 from his father; and, with a view to economy, he retreated, before the end of July, to a small cottage named High Elms, at Bracknell in Berkshire, where the Newtons, with their family of five children, stayed with him awhile.

It was probably in the summer of 1813<sup>2</sup> that Shelley saw his birthplace for the last time. He walked down from Bracknell to Horsham, at his mother's request, his father and the three youngest children being then absent from Field Place. A very youthful military officer named Kennedy was on a visit there at the time; and, as Bysshe's advent was a secret, the two used to interchange costumes whenever the prodigal son walked out. Captain Kennedy has noted down his impressions of Shelley in a few paragraphs full of good feeling and much to the purpose. Let us appropriate one detail. "I never met a man who so immediately won upon me. The generosity of his disposition and utter unselfishness imposed upon him the necessity of strict self-denial in personal comforts: consequently he was obliged to be most economical in his dress. He one day asked us how we liked his coat, the only one he had brought with him: we said it was very nice, it looked as if new. 'Well,' said he, 'it is an old black coat which I have had done up, and smartened with metal buttons and a velvet collar.'"

In August Shelley came of age, "and his first act was to marry Harriet over again in an Episcopal Chapel in Edinburgh."<sup>3</sup> They were accompanied by Mr. Thomas Love Peacock.<sup>4</sup> This gentleman had been known to Shelley just before the latter went to Tanyrallt: Mrs. Newton describes him in 1813 as "a cold scholar, who, I think, has neither taste nor feeling." But Mrs. Newton may have regarded with some prejudice a gentleman who, seconded by Harriet,

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<sup>1</sup> See two important letters, from Mr. Shelley senr., 26th May 1813, and from Percy Shelley a few days later, published in *Notes and Queries*, 2nd ser., vol. vi. p. 405. The father, learning that Percy (whom he addresses as "My dear boy") has not changed his speculative opinions, finally declines all further communication; and the poet (addressing the Duke of Norfolk) spiritedly says: "I am not so degraded and miserable a slave as publicly to disavow an opinion which I believe to be true."

<sup>2</sup> The date given by Hogg is "the beginning of the summer of 1814." Lady Shelley, who reproduces the letter printed by Hogg, says "1813," and must, I think, be right.

<sup>3</sup> This detail, which I give in the words of an informant exceedingly unlikely to be mistaken, has never hitherto been recorded; and the journey to Edinburgh had passed as being one of Shelley's motiveless and costly freaks.

<sup>4</sup> Perhaps it was now that Shelley saw Matlock. A letter to Mr. Peacock (22nd July 1816) shows that he had been there at *some* time, and, it might be inferred, in Peacock's company.



laughed heartily at the intellectual nostrum-vendors who abounded in the Newtonian regions. At any rate, Shelley, who, at one time of unprosperous fortune to Mr. Peacock, made him an allowance of £100 a year, continued, as long as he remained in England, to see him with predilection, and kept up with him from Italy a correspondence equally friendly and interesting. He valued his abilities highly, and relished the peculiar tone of witty causticity and badinage in action evidenced in such works as *Nightmare Abbey*, in which the character of Scythrop presents some traits of Shelley, and was so understood by himself.

About the end of 1813 Shelley was back in London; and early in 1814 he published *A Refutation of Deism*, a dialogue between Eusebes and Theosophus in 101 pages. The object of the author is to show that there is no tenable medium path between christianity and atheism, coupled with an ironical upholding of the former.

Hitherto nothing appears in the documents of Shelley's life to show that he was on other than affectionate and pleasant terms with Harriet. We find in his published letters the following expressions:—"My wife is the partner of my thoughts and feelings" (28th January 1812). "I am a young man, not of age, and have been married for a year to a woman younger than myself. Love seems inclined to stay in the prison" (August 1812). "How is Harriet 'a fine lady'? You indirectly accuse her in your letter of this offence—to me the most unpardonable of all. The ease and simplicity of her habits, the unassuming plainness of her address, the uncalculated connection of her thought and speech, have ever formed, in my eyes, her greatest charms; and none of these are compatible with fashionable life, or the attempted assumption of its vulgar and noisy *éclat*. You have a prejudice to contend with, in making me a convert to this last opinion of yours, which, so long as I have a living and daily witness to its futility before me, I fear will be unsurmountable" (to Fanny Godwin, 10th December 1812). "Harriet is very happy as we are, and I am very happy" (27th December 1812). "When I come home to Harriet, I am the happiest of the happy" (7th February 1813). Mrs. Newton writes to Hogg, 21st October 1813: "The lady whose welfare must be so important in your estimation [Harriet] was, as usual, very blooming and very happy during the whole of our residence at Bracknell." The dedication to *Queen Mab* may also be accepted as evidence

of affection; though (as I have before remarked) I find nothing to show that Shelley ever had a passion for Harriet—was ever thoroughly “in love” with her. But this satisfactory condition of things was now rapidly changing and vanishing. It appears that some estrangements had occurred between Shelley and his wife towards the end of 1813; she had yielded to the suggestions of interested persons, and importuned him to act in ways repugnant to his feelings and convictions, and conjugal quarrels ensued.<sup>1</sup> When they returned to London, Shelley had evidently lost the pleasure he previously took in watching Harriet’s studies in Latin and otherwise: (she had, by December 1812, been brought on as far as reading many of Horace’s Odes). During the spring of 1814 he was much at Bracknell: staying at Mrs. Boinville’s house there, without Harriet, from about the middle of February to the middle of March. His letter of the 16th of March to Mr. Hogg shows that by this time his domestic discomforts were grave indeed, at least in his own eyes, and were hurrying towards a crisis. “I have escaped, in the society of all that philosophy and friendship combine, from the dismaying solitude of myself. . . . My heart sickens at the view of that necessity which will quickly divide me from the delightful tranquillity of this happy home—for it has become my home. . . . Eliza is still with us—not here; but will be with me when the infinite malice of destiny forces me to depart. . . . I have sometimes forgotten that I am not an inmate of this delightful home—that a time will come which will cast me again into the boundless ocean of abhorred society.”<sup>2</sup> One reads such passages, and looks forward to the rapidly approaching result, with a sensation of pain; for he must have a hard heart who, after perusing the accounts of Harriet given by Hogg and Peacock from personal knowledge, has not a kindly sympathy for her, and a reluctance to contemplate her as parted from her husband and her better self.

The first incident that now comes before us looks like the direct reverse of separation. On the 24th of March 1814 Shelley and Harriet were remarried at St. George’s, Hanover Square, in order to obviate any doubts as to the validity of the previous marriage according to the rites of the Church of

<sup>1</sup> This is the statement of Mr. Thornton Hunt. The date, “towards the end of 1813,” appears in the *Shelley Memorials*. It has been vigorously controverted by Mr. Peacock; but he does not seem to me to have *disproved* it, and one is left to suppose that Lady Shelley speaks from documentary or other solid evidence.

<sup>2</sup> “Abhorred society” means, I think, not the society of Harriet, nor even of Eliza, but general or miscellaneous society.

Scotland.<sup>1</sup> The fact is that Harriet was again pregnant; and, though there seems to be no real question of any sort as to the binding force of the previous marriage, Shelley may have thought it prudent to make assurance doubly sure for the possible heir to his name and claims. A letter of his dated 21st October 1811 shows that, even at that early date, he was proposing to remarry in England within a month or so. His intention, as expressed in the letter in question, was to settle £700 a year on Harriet in the event of his death.

He saw Mary Wollstonecraft Godwin soon after this renewed marriage—perhaps towards the middle or close of May: and this was the first time he had seen her, except now and then in the autumn of 1812, when she was hardly more than a child.<sup>2</sup> Mr. Hogg records a brief interview “on the day of Lord Cochrane’s trial” (this trial lasted two days, 8th and 9th June); and Mr. Peacock exhibits Shelley as helplessly in love with Mary before he had separated from Harriet. “Nothing that I ever read in tale or history could present a more striking image of a sudden, violent, irresistible, uncontrollable passion.” Shelley said on this occasion: “Every one who knows me must know that the partner of my life should be one who can feel poetry and understand philosophy; Harriet is a noble animal, but she can do neither.”

Mary, the only daughter of Godwin by his first wife the celebrated Mary Wollstonecraft, was born on the 30th of August 1797, and was consequently now in her seventeenth year. She was rather short, remarkably fair and light-haired, with brownish-grey eyes,<sup>3</sup> a great forehead, striking features, and a noticeable

<sup>1</sup> The following is a copy of the certificate in the Register of St. George’s Church:—“164. Percy Bysshe Shelley, and Harriet Shelley (formerly Harriet Westbrook, spinster, a minor), both of this Parish, were remarried in this Church by license (the parties having been already married to each other according to the rites and ceremonies of the Church of Scotland), in order to obviate all doubts that have arisen, or shall or may arise, touching or concerning the validity of the aforesaid marriage, by and with the consent of John Westbrook, the natural and lawful father of the said minor, this twenty-fourth day of March in the year 1814, by me, Edward Williams, Curate. This marriage was solemnized between us—Percy Bysshe Shelley, Harriet Shelley, formerly Harriet Westbrook—in the presence of John Westbrook, John Stanley.”—The phrase “according to the rites and ceremonies of the Church of Scotland” strongly confirms, to my mind, the allegation (see p. 45) that in 1813 Shelley and Harriet were remarried in Edinburgh; for I do not find it anywhere suggested that their *first* marriage in Edinburgh, in 1811, had been conducted with any ecclesiastical form whatever.

<sup>2</sup> Mr. Peacock says it must have been between 18th April and 8th June that Shelley first saw Mary, and probably much nearer the later of the two dates than the earlier. If so, and if the *Stanzas*, April 1814 (vol. iii. p. 2) really indicate a clear purpose of separation between Shelley and Harriet, Mary cannot have been primarily responsible as the motive cause for that separation.

<sup>3</sup> Shelley ought to have known in 1818, when he wrote (see vol. iii. p. 227)

“O Mary dear, that you were here,  
With your *brown* eyes bright and clear !”

air of sedateness. Her earliest youth was by no means the period of her best looks—of which probably Mr. Thornton Hunt gives too exalted an idea when he compares her to the antique bust of Clytie. She was a little hot-tempered and peevish in youth (or, as Godwin wrote, “singularly bold, somewhat imperious, and active of mind”), and careless of dress and speech; outspoken and tenacious of her opinions; a faithful friend; with “extraordinary powers of heart as well as head”; truthful and essentially simple, though somewhat anxious to make an impression in company. Shelley, in the last year of his life, said to Trelawny: “She can’t bear solitude, nor I society—the quick coupled with the dead.” The daughter of Mary Wollstonecraft and of Godwin could not be expected to set any great store by the marriage-tie, considered solely as such, and apart from the question of heartfelt love and voluntary constancy.

#### X.—THE SEPARATION FROM HARRIET.

Somewhere about the 17th of June—not later at any rate<sup>1</sup>—the married life of Shelley with Harriet came to a final close. She returned, with Ianthe, to the care of her father and sister, then living in retirement at Bath. Shelley (it has been said) gave her all the money he possessed,<sup>2</sup> stating to Mr. Westbrook that he was unable for the time to make her such an allowance as he could wish. He did however—at once or afterwards—make provision for her by a sum paid quarterly, which has been termed “sufficient.”<sup>3</sup>

A great deal in this matter depends on the question of precise dates, which the materials at my command do not enable me to determine. It is certain (for I have it on the most unexceptionable authority) that letters from Harriet are or were in existence, written in moving terms, and marked by all the eloquence of truth, proving that Shelley at some time dis-

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Yet Mr. Trelawny says “grey eyes.” A portrait of Mary Shelley by Miss Curran, belonging to this gentleman, shows eyes that might be more fairly called grey than brown, but which have enough of a brownish tinge to account for Shelley’s epithet. —“Rather short” (as in the text) appears to be accurate, notwithstanding a phrase, “this tall girl,” used in a letter of Godwin, dated 21st February 1817 (see Mr. Paul’s *William Godwin*, vol. ii. p. 246). From the context, the epithet appears to refer rather to womanly maturity than to actual height.

<sup>1</sup> Mr. Garnett has good grounds for saying this, as he knows that Shelley came to London on 18th June. Mr. Thornton Hunt speaks of the separation as taking place about the 24th of June.

<sup>2</sup> Middleton, vol. i. p. 268. The statement as to residence at Bath is taken from printed authorities, but I have some reason for doubting it.

<sup>3</sup> I find this stated in the article on Shelley in the *Penny Cyclopædia*. That article was, I believe, written by a distinguished man of letters who had at the time carefully investigated the facts of Shelley’s life.

appeared from her cognizance, without making proper arrangements, or giving any warning or explanation of his intentions. Harriet had, for herself and her child, only fourteen shillings in ready money at the moment. I have some grounds for inferring that these letters date about the end of June. On the other hand, it is no less certain that full forty days elapsed between the separation of Shelley from Harriet, and his departure from London with Mary Godwin; and that Harriet was in personal communication with him fourteen days before the latter event. On or about the 5th of July a letter of her own shows her to have been then at Bath, and to have heard from Shelley about the 1st of the same month. It is also plainly presumable that, if Mr. Westbrook made an annual allowance of £200 to Shelley and his family, that source of income would continue accruing to the profit of Harriet when parted from Shelley; and it is known that her husband wrote to her, soon after leaving for the continent at the end of July, telling her "to take care of her money"—thus manifestly implying that she had then some money to take care of. After weighing all these counter-acting and authentic details as well as I am able, I come to the provisional conclusion that Shelley did at some time and in a certain sense "abandon" Harriet—though, as likely as not, without any intention, even at that moment, of leaving his absence long unexplained; and that at any rate he came to an explanation, and some sort of arrangement on her behalf, before he left England.

Though I cannot regard Shelley as, in any correct sense of the words, irresponsible for his actions, it is right to add here that I am further informed, and again on excellent authority, that about this period his sufferings from spasmodic attacks, and consequent free use of laudanum, were so extreme that he might have committed any wildness of action without surprising those who were in the habit of seeing him. He would carry the laudanum-bottle about in his hand, and gulp from it repeatedly as his pangs assailed him. Indeed, in the early part of July, he actually poisoned himself—not, I suppose, in the least accidentally; and Mrs. Godwin had to implore Mrs. Boinville to come over and nurse him, which was done with the desired result, the cure being effected chiefly by walking him incessantly about the room.

The parting from Harriet has been called a separation by mutual consent. Harriet denied to Peacock that there was any consent on her part. There is such a thing as reluctant but

unquerulous submission to the inevitable : unless one interchanges that term with the term consent, the materials as yet published do nothing to invalidate Harriet's denial.<sup>1</sup> Towards the end of the year she gave birth to a child, Charles Bysshe, who died in 1826.

On some day after 8th July, and therefore after the final separation from Harriet, Shelley avowed to Mary the love which he had, before that event, conceived for her. I will here borrow Lady Shelley's words, the first authentic published record of the fact. "To her, as they met one eventful day in St. Pancras churchyard, by her mother's grave, Bysshe, in burning words, poured forth the tale of his wild past—how he had suffered, how he had been misled, and how, if supported by her love, he hoped in future years to enroll his name with the wise and good who had done battle for their fellow-men, and been true through all adverse storms to the cause of humanity. Unhesitatingly she placed her hand in his, and linked her fortune with his own." On the 28th of July they left England. Before his departure with Mary, which had been notified to Harriet, Shelley had ordered a settlement for the benefit of the latter (whether this settlement took full effect is not specified); towards November 1814 he informed her that there was money at his banker's, "and she might draw as much as she liked"; he set money apart for her in 1815, as we shall see further on; he corresponded with her during his stay on the continent, and after his return; called upon her immediately after relanding in England; and, at least as late as December 1814, he gave her good advice, and took trouble to advantage her. Mary

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<sup>1</sup> See, in the *Notes*, vol. ii. p. 415, an extract from what Mr. Garnett has very ably said on the subject—with a view to the vindication of Shelley, but by no means to the depreciation of Harriet. His main point is that, at some time between a day of June when Shelley wrote a poem to Mary, and the 28th July when Shelley and Mary left England together, the poet must have discovered that Harriet was not anxious to continue living as his wife. For my own part, I question whether the poem indicates that Shelley, being in love with Mary, was then endeavouring to control his passion *out of regard to Harriet*: it may not less plausibly be construed as an evidence of the mutual love of Shelley and Mary, kept from the observation of outsiders through motives of prudence alone. If this latter view is adopted, the poem in question does not furnish a suggestion that any difference of Harriet to Shelley was discovered afterwards, or at all. Distinct testimony to that effect may exist, but has not yet been published. I find, however, a very remarkable statement in Dr. Polidori's *Diary* (18th June), which I give for what it is worth:—"He [Shelley] married; and, a friend of his liking his wife, he tried all he could to induce her to love him in turn." This Catonian transaction, if true at all, must no doubt be understood in the sense that Shelley, *after* he had discovered the mutual incompatibility between himself and Harriet, found also that the happiness of a friend of his could be promoted by Harriet, and that he then furthered his suit with her. At an earlier period of his wedded life, he had shown himself by no means tolerant of Hogg's misconduct with regard to Harriet. Mr. Foster, in his *Life of Landon*, intimated that he was in possession of documents which throw light upon the entire affair of the separation, but to what particular purport he did not disclose.

also continued on amicable terms with Harriet—at any rate no open hostility ensued. I am told that, at some time after the return of Shelley and Mary from the continent in this year 1814, he consulted a legal friend with a view to reintroducing Harriet into his household as a permanent inmate—it is to be presumed, as strictly and solely a friend of the connubial pair, Mary and himself: and it required some little cogency of demonstration on the part of the lawyer to convince the primæval intellect of Shelley that such an arrangement had its weak side.

Some points remain still to be revealed in this whole matter of the separation; but we are probably in a position to estimate already the main facts and their bearings. We shall never do justice to any one of the three parties concerned unless we consider these facts from *their* point of view, and not from that of persons whose opinions are fundamentally different.

Firstly, then, as regards Shelley, it appears to be certain that, after some two years or more of marriage, he found that Harriet did not suit him, partly through the limitations of her own mind and character, and partly through the baneful influence of her sister; that, having already reached this conclusion, he fell desperately in love with Mary Godwin; that this attachment (not then avowed nor confessedly reciprocated), combining with the previous motives, determined him to separate from Harriet; and that the separation, though at one moment a mere piece of abrupt *de facto* work on Shelley's part, was eventually carried out on a deliberate footing, and without decided neglect of her material interests. Shelley was an avowed opponent, on principle, to the formal and coercive tie of marriage:<sup>1</sup> therefore, in ceasing his marital connection with Harriet, and in assuming a similar but informal relation to Mary, he did nothing which he regarded as wrong—though (as far as anything yet published goes) it must distinctly be said that he consulted his own option rather than Harriet's.

Secondly, Harriet took no steps of her own accord to separate from Shelley, and had given no cause whatever for repudiation by breach or tangible neglect of wifely duty; but she did not offer a strenuous pertinacious resistance to the separation, nor exhibit a determined sense of wrong. Mr. Thornton

<sup>1</sup> See the strong expressions in the note to *Queen Mab*, pp. 223–25, written when Shelley was living in harmony with Harriet. Similar views are set forth in his correspondence, published and unpublished, close to the date of his eloping with and marrying her.

Hunt, indeed, thinks that she may rather have courted the separation at the moment, but only with the idea that it would cause a revulsion in Shelley's mind, inducing him submissively to solicit her return. If Shelley connected himself with Mary, Harriet, after the separation, connected herself with some other protector, and this probably, from the principles she had imbibed, with a conscience equally void of offence—at least at first.

Thirdly, there is no evidence at all that Mary did anything reprehensible with a view to supplanting Harriet, and securing Shelley for herself. When he, after leaving Harriet, sought her love, she freely and warmly gave it; and, in so doing, she again acted strictly within the scope of her own code of right.

Such, as far as my authorities go, are the clear facts of this case. They are simple and unambiguous enough; but no doubt liable to be judged with great severity by those who start from contrary premisses. We find three persons fashioning their lives according to their own convictions, and in opposition to the moral rules of their time and country. Two of them act spontaneously, and with a view to their own happiness; the third has her course predetermined by the others, or by one of them, and adapts herself to it with more or less acquiescence. For her it turns out very much amiss; and from her misfortunes or wrongs there will be a Nemesis to haunt the mutual peace of the others.

#### XI.—FIRST CONTINENTAL TRIP.

The household of Godwin consisted of his second wife, who had previously been married to a Mr. Clairmont; Mary, his daughter by his first wife; and William, his son by his second wife. Also Frances (or Fanny) Wollstonecraft, the daughter of Mary Wollstonecraft by Mr. Inlay, born before her marriage with Godwin, and always called Fanny Godwin; and two children of the second Mrs. Godwin by her former marriage—Jane (who adopted instead the name of Claire) Clairmont, and Charles Clairmont. Godwin, eminent as an author—admired for his powerful novel of *Caleb Williams*, and deeply revered by a knot of advanced thinkers as the philosopher of *Political Justice* and the *Enquirer*—carried on business as a bookseller at No. 41 Skinner Street. It is amusing to read of his displeasure if he was not addressed as “Esquire” on a letter-cover, and of Shelley's profound amaze-



ment at this displeasure. Mary was treated in a domineering and unsympathetic spirit by her stepmother, and was consequently not happy at home. Moreover, her connection with Shelley was not recognized but much resented by both stepmother and father. Their going abroad together was effected by the lovers without concealment or hurry on their own account. But Miss Clairmont was minded to accompany them, and this again was strongly objected to by Mrs. Godwin. The consequence is that the three young people started in secret on the 28th July, a singularly sultry day, and crossed from Dover to Calais in a small boat, encountering a perilous squall and thunderstorm. Mrs. Godwin, and a friend Mr. Marshall, pursued them to Calais, but without any avail.

Miss Clairmont was now sixteen years old, an Italian-looking brunette, "of great ability, strong feelings, lively temper, and, though not regularly handsome, of brilliant appearance."<sup>1</sup> She shared Mary's independent opinions on questions such as that of marriage. From this time onwards she became almost a permanent member of Shelley's household, whether abroad or in England.

Having reached Paris (where Shelley pawned his watch, and sent the money, I am informed, to Harriet), the travellers resolved to perform the remainder of their journey on foot, with occasional lifts, and an ass to carry their portmanteau. The ass, however, proved to be "not strong enough for the place," and a mule was substituted when they quitted Charenton. Soon Shelley sprained his ankle; walking became impossible for him, and an open voiture drawn by another mule replaced the former animal. The route disclosed much horrible devastation perpetrated by the Cossacks and other invaders upon lately re-Bourbonized France. The Alps came into view soon before the tourists reached Neufchâtel: "their immensity" (writes Mrs. Shelley, in her *History of a Six Weeks' Tour*, the authority for all these details) "staggeres the imagination, and so far surpasses all conception that it requires an effort of the understanding to believe that they indeed form a part of the

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<sup>1</sup>The name of Miss Clairmont occurs in the sequel of this Memoir seldomer perhaps than some readers might expect. She is still living, and settled in Florence. The statement that she was sixteen years old in 1814 is taken by me from a letter of her mother's which I have seen; unless this was wilfully untrue, Mr. Kegan Paul (*William Godwin*, vol. ii. p. 213) cannot be right in saying that she was "several years older than Fanny."

earth." A cottage by the Lake of Uri was the desired termination of the tour; but want of money now dictated a return to England, and from Brunen, a village by that lake, the travellers set their faces homewards with all despatch. They took the *Diligence par Eau* along the Reuss to Loffenberg. "After having landed for refreshment in the middle of the day, we found, on our return to the boat, that our former seats were occupied. We took others; when the original possessors angrily, and almost with violence, insisted upon our leaving them. Their brutal rudeness to us, who did not understand their language, provoked Shelley to knock one of the foremost down. He did not return the blow; but continued his vociferations until the boatmen interfered, and provided us with other seats." Shelley was a man of most eminent physical as well as moral courage; and this small anecdote deserves to be remembered accordingly. From Loffenberg a leaky canoe took the trio on to Mumph: "It was a sight of some dread to see our frail boat winding among the eddies of the rocks, which it was death to touch, and when the slightest inclination on one side would instantly have upset it." No doubt these experiences were utilised in *Alastor*. Returning by Basle, Mayence, and Cologne—finding some Germans "disgusting," and the Rhine a "paradise"—thence to Cleves, posting on to Rotterdam, and expending their last guinea at Marsluys—the travellers landed at Gravesend, after a rough passage, on the 13th of September.

The only literary result of this tour, on the part of Shelley, was the wild unfinished tale of *The Assassins*, which almost looks like a grave burlesque, but was no doubt written in all seriousness. He began it at Brunen, after reading aloud, on a rude pier on the lake, the account of the siege of Jerusalem in Tacitus.

#### XII.—DOMESTIC LIFE WITH MARY:—ALASTOR.

Soon after his return to London, and at the close of an interval of much pecuniary depression, a great improvement took place in Shelley's worldly position. His grandfather Sir Bysshe died on the 6th of January 1815; his father became Sir Timothy Shelley; Percy was the next heir to the baronetcy and the entailed estate. The result was a new arrangement whereby, in consideration of his giving up some expectations, a clear annual income of £1000 a year from his father was secured to

him, and he immediately set aside a portion for Harriet's use.\* He had been peculiarly solitary in these last few months. The Godwins ignored him and Mary; some of his friends of the preceding year had fallen away; and Hogg and Peacock were perhaps his only habitual companions.

In the winter which began 1815 he walked a London hospital, in order to acquire some knowledge of surgery which might enable him to be of service to the poor. It has been said, indeed, that he had now a sort of idea of studying medicine professionally; feeling that it might be necessary for him to adopt some definite calling in life, and having more inclination for this than for any other. He had entertained the project as far back as the summer of 1811, prior to his marriage with Harriet, and had even studied medicine then for a short while under a celebrated surgeon. His own health, however, was very delicate in 1815; and in the spring an eminent physician pronounced him to be in a rapid consumption. This passed away: his lungs suddenly righted in 1818, but the other forms of ill-health from which he suffered remained. A tour along the south coast of Devonshire, and to Clifton, was made in the summer.

He next rented a house at Bishopgate Heath, near Windsor Forest; and passed here several months of comparative health and tranquillity, spending whole days under the oaks of Windsor Great Park. At the end of August, Shelley, with Mary (always named Mrs. Shelley), Peacock, and Charles Clairmont, went in a wherry towards the source of the Thames beyond Lechlade in Gloucestershire. The beautiful *Lines in Lechlade Churchyard* were the result. Another possible result, in Mr. Peacock's estimation, may have been the great taste for boating which Shelley ever afterwards retained. This, however, is one of the small points on which much difference of opinion has been expressed. An Eton schoolfellow, Mr. W. S. Halliday (quoted by Hogg), affirms that Shelley never boated at Eton; whereas Medwin says that Shelley not only spoke of boating as having been his greatest delight at Eton, but had also, within the biographer's own knowledge, shown the same taste in still earlier boyhood at the Brentford school, and Mr. Middleton speaks to the same effect as regards Eton, naming Mr. Amos as Shelley's

\* Shelley was not at once placed beyond embarrassment in consequence of his grandfather's death. Mr. Locker possesses an unpublished letter from the poet, dated 14th April 1815, saying that he had "the most urgent necessity for the advance of such a sum" as £500. The statement in the text as to Harriet may be relied upon, though not derived from any printed source.

boating companion there. Hogg says nothing about boating by his friend as coming under his own observation at Oxford or afterwards; but relates as symptomatic a prank with washing-tubs played by the poet on a rill at Bracknell. Perhaps we should conclude that Shelley did a great deal of boating in boyhood, but little afterwards until this Lechlade trip revived the fancy. Mr. Peacock thinks that the excessive hobby which Shelley had for floating paper boats may also have been derived from his example: it was, however, according to Hogg,<sup>\*</sup> a Shelleyan habit at Oxford. It has been said that on one occasion, having no other paper at hand, he launched a £50 bank post-bill on the pond in Kensington Gardens, and, with greater good luck than he deserved, succeeded in recovering it on the opposite bank. This Hogg denies; but Medwin will have it that such an incident did really occur with a £10 note on the Serpentine. Once, when Shelley was playing with paper boats, he jestingly said that he could wish to be shipwrecked in one of them—he would like death by drowning best. It is curious to note how many times, before the final catastrophe, something occurred to associate the idea of drowning with Shelley—now merely by way of joke, now by some passages in his writings, now by calamities in his family circle, now by premonitory danger to himself. One salient instance is pointed out by Lady Shelley, from an allusion made by the poet to an article in the *Quarterly Review* comparing him to Pharaoh in the Red Sea. “It describes the result of my battle with their Omnipotent God; his pulling me under the sea by the hair of my head, like Pharaoh; my . . . entreating everybody to drown themselves; pretending not to be drowned myself, when I *am* drowned; and lastly *being* drowned.”

*Alastor*, written in 1815 at some time after the Lechlade excursion, was published in the succeeding year in a small volume containing also the bulk of the short pieces classed in our edition as *Early Poems*. In *Alastor* we at last have the genuine, the immortal Shelley. It may indeed be said that the poem, though singularly lovely and full-charged with meaning, has a certain morbid vagueness of tone, a want of firm human body; and this is true enough. Nevertheless, *Alastor* is proportionately worthy of the author of *Prometheus Unbound* and *The Cenci*, the greatest Englishman of his age; which cannot fully be said even of *Queen Mab*, and must be peremptorily denied

<sup>\*</sup> Hogg's *Life*, vol. i. pp. 83, 84. I think Hogg means (but his expressions are not very clear) that Shelley acquired the habit towards the end of 1810.

of any preceding attempts. It may well be supposed that the genial atmosphere of domestic love and intellectual sympathy in which Shelley was now living with Mary contributed to the kindly development of his poetic power.

XIII.—SECOND CONTINENTAL TRIP :—BYRON.

At the beginning of May 1816 Shelley and Mary, with her infant son William born on the 24th of January, and Miss Clairmont, again went abroad, reaching Paris on the 8th of the month. William was not strictly Mary's first-born; as a daughter had before come prematurely into the world, living only a few days. The practical reason for the trip was probably the obvious one—that they felt inclined for it: but Shelley somehow conceived that there was a more abstruse reason—viz., that his father and uncle (meaning, no doubt, Sir John Shelley-Sidney, not Captain Pilfold) were laying a trap for him with the view of locking him up, and that Mr. Williams, the agent of Mr. Madocks of Tanyrallt, had come down to Bishopgate, and given him warning of this plot, which the poet believed to be only one out of many that his father had schemed for the same purpose. That Shelley made such an allegation is certain from the testimony of Mr. Peacock; and that the allegation was untrue is convincingly represented on the same testimony. How this new delusion got into Shelley's head it is difficult to conceive—the objectlessness of inventing such a tale for Mr. Peacock's sole behoof being patent, not to speak of the lofty veracity of Shelley's character in essentials. We must remember that a poet is "of imagination all compact;" and, as no one had a better right than Shelley to the name of poet, none consequently had a readier store of imaginations which he propounded as realities. But even this was not the last mysterious transaction which beset his departing footsteps. The very night before his leaving London for the continent, a married lady of fashion, young, handsome, rich, and nobly connected, called upon him, and avowed that the author of *Queen Mab*, hitherto personally unknown to her, was her ideal of everything exalted in man, and that she had come to be the partner of his life. Shelley could but explain that he was no longer his own to dispose of; and, with much effusion and magnanimity on both sides, they parted. But the lady followed him to the continent, and many a time watched him, herself unseen, on the Lake of Geneva. The sequel of this story belongs to a later date. Such is the narrative which Shelley, not very long before his death,

detailed to Medwin and Byron, and which the former has handed down to us with no lack of embellishing touches. Byron disbelieved the story, attributing all to "an overwrought imagination"; and everybody since seems to have agreed with him—Lady Shelley, for instance, saying that no sort of confirmatory evidence appears in the family papers. Medwin, however, is a believer.

The tourists reached Sécheron, near Geneva, on the 17th of May. On the 25th Lord Byron, with his travelling physician Dr. Polidori, arrived at the same hotel; and the two parties encountered on the 27th, if not before. Byron and Shelley had not previously met: they now found themselves in daily and intimate intercourse. Shelley expressed in 1818, in his introductory words to *Fulian and Maddalo*, an estimate of Byron which he probably formed, in essential respects, soon after he first knew him in Switzerland. "He is a person of the most consummate genius, and capable, if he would direct his energies to such an end, of becoming the redeemer of his degraded country [*i.e.* according to the poem, not England but Venice. But it is his weakness to be proud: he derives, from a comparison of his own extraordinary mind with the dwarfish intellects which surround him, an intense apprehension of the nothingness of human life. . . . I say that Maddalo is proud, because I can find no other word to express the concentrated and impatient feelings which consume him; but it is on his own hopes and affections only that he seems to trample, for in social life no human being can be more patient, gentle, and unassuming, than Maddalo. He is cheerful, frank, and witty." In fact, the feelings of Shelley for Byron were at all periods of a very mixed kind.<sup>2</sup> He admired intensely his poetic genius, and most intensely some of his performances—in especial *Cain* and certain sections of *Don Juan* (both of them works of a later date than 1816). He was totally destitute of uneasy personal vanity as a poet; and, so far from feeling any jealousy of Byron's splendid success both with cultivated judges and with ordinary readers, he very greatly undervalued *himself* in comparison, though on the other hand he was resolved not to be or appear in any way a literary satellite of the great luminary. At the present day we see all these things with very different eyes; and have to reason ourselves into believing that, while the author of *Childe Harold* and *Don Juan* was an intellectual power throughout Europe, and divided the laurel of poetry with

<sup>2</sup> For some reason which I do not find explained, Mrs. Shelley applied the name Albé to Byron.

Göthe, the author of *Prometheus Unbound* and *Epipsychidion* was almost "nowhere," save only in the laudations of a few partisans,<sup>1</sup> and in the foul mouths and hypocritical hysterics or quarterly or other orthodox calumniators, heirs to all dearest traditions of scribes and pharisees. *Queen Mab* and *The Cenci* may have been partial exceptions. The former made some faint sort of stir, in which its audacities of opinion count no doubt for almost everything: *The Cenci* went through two English editions in a short while.<sup>2</sup> But, as regards the other poems, I presume it is no exaggeration to say that hardly one of them sold, during Shelley's lifetime, to the extent of a hundred copies, in the open market of literature;<sup>3</sup> and perhaps even ten copies would be a bold guess with respect to *Epipsychidion* and *Adonais*. Thus far as regards Shelley's literary relation to Byron. As to his personal relation, he found much to fascinate him in the poet's company, and was always eagerly susceptible to the finer points of his character; but he bitterly censured his promiscuous and lowering immoralities, and counted him, on more grounds and occasions than one, a difficult man to keep friends with. "The canker of aristocracy wants to be cut out" was one of his observations; and perhaps nothing could be said in so small a space going equally close to the substructure of all that was worst in Byron. The reader, however, should turn to *Fulian and Maddalo* itself, to refresh at the fountain-head his recollection of what Shelley thought of his brother-poet.

For his part, Byron had a most genuine regard for Shelley, and a sincere relish for his society. He set great store by his critical opinion, and admired his poetry very highly, though

<sup>1</sup> Some notices of Shelley in *Blackwood's Magazine* should be excepted, as neither clichéish nor abusive: see those of *Alastor*, *Rosalind and Helen*, and *Prometheus*, in the volumes for 1819-20. They show—especially the first—sincere admiration and personal kindness of feeling, though there is more than enough about Shelley's portentous religious and other opinions. One of them, probably the critique of *Alastor*, was at the time attributed by Shelley to Walter Scott. The review of *Prometheus* is certainly not unmixed praise: we read that "it is quite impossible that there should exist a more pestiferous mixture of blasphemy, sedition, and sensuality." The later review of *Adonais* in *Blackwood* is most outrageous—a tissue of scurrilous sneers and (as regards Keats) of low callousness. The critic finds in the poem "two sentences of pure nonsense out of every three; a more faithful calculation would bring us to ninety-nine out of every hundred."

<sup>2</sup> I follow other writers in mentioning *The Cenci* as a moderate success. Yet Shelley had no reason to think it such up to 15th February 1821, at any rate, when he wrote to Mr. Peacock (*Fraser's Magazine*, March 1860), "Nothing is more difficult and unwellcome than to write without a confidence of finding readers; and, if my play of *The Cenci* found none or few, I despair of ever producing anything that shall merit them."

<sup>3</sup> "I hope Ollier has told you that Shelley's book sells more and more" is an expression of Leigh Hunt in a letter dated 12th November 1818. This book must be the *Revolt of Islam*, which may possibly have failed rather less manifestly than some other volumes: yet Medwin says it "fell almost stillborn from the press." He uses a like phrase with regard to *Prometheus Unbound*.

perhaps not with much of the insight of sympathy. On one occasion (so Mr. Trelawny informs me) he went so far as to say, "If people only appreciated Shelley, where should I be?" Some of his own works, such as *Manfred* and the fourth canto of *Childe Harold*, are understood to owe something to the influence and suggestions of Shelley: others were shown to the latter day by day as written. A few of Byron's remarks upon his friend may here be not inappropriately cited. "You are all mistaken about Shelley. You don't know how mild, how tolerant, how good, he was in society, and as perfect a gentleman as ever crossed a drawing-room, when he liked and where liked." "He is, to my knowledge, the least selfish and the mildest of men—a man who has made more sacrifices of his fortune and feelings for others than any I ever heard of." "You should have known Shelley to feel how much I must regret him. He was the most gentle, the most amiable and least worldly-minded person I ever met; full of delicacy, disinterested beyond all other men, and possessing a degree of genius joined to simplicity as rare as it is admirable. He had formed to himself a *beau idéal* of all that is fine, high-minded, and noble, and he acted up to this ideal even to the very letter. He had a most brilliant imagination, but a total want of worldly wisdom. I have seen nothing like him, and never shall again, I am certain." Another statement made by Byron, very characteristic of himself, and placing Shelley in a light somewhat different from that in which one is wont to contemplate him, is that he was the only thoroughly companionable man under thirty years of age whom Byron knew. The following also deserves to be borne in mind; though we must assuredly not interpret it so as to infer that there was the slightest taint of insincerity in Shelley's professions of extreme opinions or of personal friendship: Medwin understands it as referring more especially to Leigh Hunt's translations from Homer.<sup>2</sup> Byron is writing to Murray on the 25th October 1822, and Hunt is the main topic. "Alas, poor Shelley! how he would have laughed had he lived! and how we used to laugh now and then at various things which are grave in the suburbs!" But perhaps the strongest of all evidences of the unique regard in which Lord Byron held Shelley, when we consider his lordship's habit of running down all his acquaintances from time to time, is that which I learn from Mr.

<sup>1</sup> So in Moore's *Life of Byron*, vol. ii. p. 622; not "where *he* liked," as I have mostly seen in quotations.

<sup>2</sup> Medwin's *Life*, vol. ii. p. 36.



Trelawny—that no word of detraction of Shelley ever issued from Byron's lips, within Trelawny's experience or belief. The assertion above quoted that Shelley had "a total want of worldly wisdom" must be understood with some qualification, as implying rather a contempt of self-seeking than any real inaptitude for the ordinary business of life. Byron himself clearly did not undervalue Shelley in this respect, having (besides other proof to the contrary) entrusted to him, along with Mr. Kinnaird, the negotiations for the publishing of the third canto of *Childe Harold*, the *Prisoner of Chillon*, and *Manfred*; while Leigh Hunt states that Shelley had more capacity than himself for business (which is not indeed saying much), and Medwin speaks of him as very sagacious and rational in practical affairs, especially in the interest of his friends. Mr. Thornton Hunt also regards Shelley as having had very great ability to grapple with such affairs, though his own appreciation of his powers in that line was inadequate; and Mr. Trelawny tells me that Shelley could do what few Englishmen can—hold his own perfectly well in personal bargaining with Italian tradesmen. In fact, while he would sacrifice anything for a principle, would fly in the face of all sorts of opinions and conventions, and would incur any amount of personal inconvenience to do a generous act, there is nothing, in Shelley's career as a grown man, to show that he was ill-fitted to cope with the world on its own terms. Not honesty alone, but highmindedness as well, is in one sense the best policy. There were no caprices, no pettinesses, no backslidings, to lower him in the eyes of such people as were capable of rightly estimating him. It is the tone of a hero, not a braggart, that we hear in those memorable words of his to Trelawny—"I always go on until I am stopped, and I never *am* stopped."

After passing a fortnight in the same hotel, the two travelling parties separated; Byron and Polidori moving into the Villa Diodati, and Shelley, with Mary and Miss Clairmont, into a small house hard-by on the Mont Blanc side of the Lake. The Villa Diodati is very beautifully situated on the high banks, named Belle Rive, of the Lake near Coligny. Shelley's house was termed the Maison Chapuis or Campagne Mont Alègre: he and his would sometimes sleep at Byron's after sitting up talking till dawn. It was a remarkably wet summer; which did not, however, prevent Shelley from being out on the lake at all hours of the day and night. On the 23rd of June he and Lord Byron, accompanied only by

two boatmen and his lordship's servant, undertook a voyage round the Lake, lasting nine days; they visited Meillerie, Clarens, Chillon, Vevai, Lausanne.<sup>1</sup> On this occasion Shelley read for the first time the *Nouvelle Héloïse*: "an overflowing (as it now seems, surrounded by the scenes which it has so wonderfully peopled) of sublimest genius, and more than human sensibility." He would have liked to weep at the so-called Bosquet de Julie. In sailing near St. Gingoux (the scene of a similar incident in the *Nouvelle Héloïse*) the voyagers were overtaken by a tempest, and, through the mismanagement of one of the boatmen, were very nearly upset. Shelley, who somehow could never be taught to swim, considered himself in imminent danger of drowning. He refused assistance, sat on a locker, grasped the rings at both ends, and said he would go down. "I felt in this near prospect of death" (he wrote to Peacock on the 12th of July) "a mixture of sensations, among which terror entered, though but subordinately. My feelings would have been less painful had I been alone: but I knew that my companion would have attempted to save me, and I was overcome with humiliation when I thought that his life might have been risked to preserve mine."

This lake-trip with Byron was succeeded by a land-trip with Mary and Miss Clairmont. On the 20th of July the three started for Chamouni, Mont Blanc, the Source of the Arveiron, and the Glacier of Montanvert; he was nearly lost in a *mauvais pas* on the road to Montanvert. It would be no use to attempt here to give the details: the reader should consult the poem of *Mont Blanc*, composed on this occasion, and the letters which Shelley wrote at the time. I can only make room for a brief reference to the king of mountains. "Pinnacles of snow intolerably bright, part of the chain connected with Mont Blanc, shone through the clouds at intervals on high. I never knew—I never imagined—what mountains were before. The immensity of these aerial summits excited, when they suddenly burst upon the sight, a sentiment of ecstatic wonder not unallied to madness. And remember, this was all one scene: it all pressed home to our regard and our imagination. Though it embraced

<sup>1</sup> A letter from Shelley to Mr. Peacock, dated 17th July 1816, was in 1869 disposed of in the Dillon sale. The auctioneer's catalogue says that it "speaks of private affairs, choice of house in England, intended tour, philosophical remarks, acquaintance with Lord Byron, his character, long and descriptive account of a nine days' journey to Vevai and neighbourhood with Lord B.; Rousseau's *Julie*, Castle of Chillon, &c. 'Lord Byron,' he says, 'is an exceedingly interesting person; and, as such, is it not to be regretted that he is a slave to the vilest and most vulgar prejudices, and as mad as the winds?'" This remarkable passage about Byron does not appear in any of the published letters.

a vast extent of space, the snowy pyramids which shot into the bright blue sky seemed to overhang our path: the ravine, clothed with gigantic pines, and black with its depth below, so deep that the very roaring of the untameable Arve, which rolled through it, could not be heard above—all was as much our own as if we had been the creators of such impressions, in the minds of others, as now occupied our own. Nature was the poet whose harmony held our spirits more breathless than that of the divinest." Shelley purchased near Mont Blanc "a large collection of all the seeds of rare Alpine plants, with their names written upon the outside of the papers that contain them. These I mean to colonize in my garden in England" [Mr. Peacock was at this time engaged in looking out a house for Shelley to reside in], "and to permit you [Peacock] to make what choice you please from them."

In the album kept for visitors at the Chartreuse at Montanvert Shelley found that his last predecessor had written some of the platitudes—well-meant platitudes they may be called when they are set down with any distinct meaning at all—about "Nature and Nature's God." The author of *Queen Mab* took up the pen, and signed his name with the definition

ἐμὶ φιλόανθρωπος δημοκράτης τ' ἄθεός τε.<sup>1</sup>

Some one added *μωρός*; and that was possibly the most sensible performance of the three.

Returning to his Genevese villa, Shelley resumed his habitual intercourse with Byron, and also with his old admiration Matthew Gregory Lewis, and had much spectral converse with both of them: he reasonably controverted the position which they advanced, that no one could consistently believe in ghosts without believing in a God. Lewis, indeed, had already, at some earlier interview, been turning the thoughts of the visitors towards the supernatural; and at his instance the whole party had undertaken to write tales of an unearthly or fantastic character. In the long-run only two stories resulted from this suggestion; the far-renowned *Frankenstein* of Mrs. Shelley, and *The Vampyre* by Dr. Polidori, embodying the nucleus of a tale sketched out by Byron. Rather later, on the 18th of June, occurred an often-repeated incident, which is thus authentically jotted down in the physician's diary. "After tea, 12 o'clock, really began to talk ghostly. Lord Byron repeated some verses

<sup>1</sup> The spelling, at which Mr. Swinburne expresses the horror of a He lenist, is copied *literatim*.

of Coleridge's *Christabel*, of the witch's breast; when silence ensued, and Shelley, suddenly shrieking, and putting his hands to his head, ran out of the room with a candle. Threw water in his face, and after gave him ether. He was looking at Mrs. Shelley, and suddenly thought of a woman he had heard of who had eyes instead of nipples; which, taking hold of his mind, horrified him." Medwin says<sup>1</sup> that this story of the pectoral eyes was to have been the subject-matter of the romance to be written by Shelley, along with his wife's *Frankenstein*; which, indeed, is possible enough, though it *may* only be a confusion of incidents on the biographer's part. In illustration of the vividness of Shelley's feelings in such matters it may be allowable to quote here another instance, though proper to an earlier date, some time in 1815. He was then writing a *Catalogue of the Phænomena of Dreams, as connecting Sleeping and Waking*, forming part of *Speculations on Metaphysics*; and had come to the mention of an ordinary country-view which he had seen near Oxford, and which singularly corresponded to some dream of his own in past time. Having written up to this point, Shelley finishes with—"Here I was obliged to leave off, overcome by thrilling horror." And Mrs. Shelley adds:—"I remember well his coming to me from writing it, pale and agitated, to seek refuge in conversation from the fearful emotions it excited. No man, as these fragments prove, had such keen sensations as Shelley. His nervous temperament was wound up by the delicacy of his health to an intense degree of sensibility; and, while his active mind pondered for ever upon, and drew conclusions from, his sensations, his reveries increased their vivacity, till they mingled with and made one with thought, and both became absorbing and tumultuous, even to physical pain."

The Shelleys and Miss Clairmont left Geneva on the 29th of August; and returned by Dijon and Havre, reaching London about the 7th of September.

#### XIV.—HARRIET'S SUICIDE.

While the Shelleys were in Switzerland, Mr. Peacock had settled at Great Marlow in Buckinghamshire: they paid him a visit there in the earlier part of September, and selected a house for themselves in the same town. Pending its being fitted up, the poet stayed at Bath. Here he received news of

<sup>1</sup> *Conversations with Byron*, p. 150.

two suicides. The first was that of Fanny Godwin, who, having gone to Swansea, prior to paying a visit to her two maternal aunts in Ireland, suddenly poisoned herself with laudanum on the night of the 9th of October. No adequate motive could ever be assigned for this act: a hopeless passion for Shelley has sometimes been surmised, but this remains as a conjecture to which credence is advisedly refused by qualified inquirers. The second suicide touched the poet still more nearly. On the 9th of November Harriet Shelley drowned herself in the Serpentine, the body remaining unrecovered up to the 10th of December. Thus, in gloom, abasement, and despair, closed the young life which had been so bright and charming in the bridal days of 1811. The exact course of Harriet's life since June 1814 has never been accurately disclosed; and there is no lack of reason why, even if one had at command details as yet unpublished, one should hesitate to bring them forward. I shall confine myself to reproducing the most definite statement<sup>1</sup> as yet made on the subject—that of Mr. Thornton Hunt; omitting only one unpleasant expression which I have grounds (from two independent and unbiassed sources of information) to suppose overcharged. He unreservedly allows, with other biographers, that there was nothing to censure in Harriet's conjugal conduct before the separation; "but subsequently she forfeited her claim to a return, even in the eye of the law. If she left [Shelley],<sup>2</sup> it would appear that she herself was deserted in turn by a man in a very humble grade of life, and it was in consequence of this desertion that she killed herself." The same author says that, before this event, Mr. Westbrook's faculties had begun to fail; he had treated Harriet with harshness, "and she was driven from the paternal roof. This Shelley did not know at the time." Another writer<sup>3</sup> represents that Harriet—poor uncared-for young creature—suffered great privations, and sank to the lowest grade of misery. De Quincey says that she was stung by calumnies incidental to the position of a woman separated from her husband, and was oppressed by the

<sup>1</sup> The "most definite," save a statement, to the same effect as the omitted passage, made by some base calumniator in the *Literary Gazette*, in a review of *Queen Mab*, during Shelley's lifetime—and made in that instance as a charge against Shelley far more than against Harriet.

<sup>2</sup> I do not see the force of this expression. It is certain that in one sense Harriet did leave Shelley; and equally certain that (to say the very least) her leaving him was *less* of a voluntary act on her part than his leaving her was on his.

<sup>3</sup> C. R. S., in *Notes and Queries*, 2nd ser. vol. v. p. 373. His statement may perhaps be of no more authority on the point above cited than when he says that Mr. Westbrook died insolvent before Harriet's suicide, and that this took place "in the great basin of the Green Park."

loneliness of her abode—which seems to be rather a vague version of the facts. Mr. Kegan Paul affirms distinctly, “The immediate cause of her death was that her father’s door was shut against her, though he had at first sheltered her and her children. This was done by order of her sister, who would not allow Harriet access to the bedside of her dying father.” He can hardly, however, have been “dying” in November, 1816, as he took legal action against Shelley in 1817. In any case we will be very little disposed to cast stones at the forlorn woman who sought and found an early cleansing in the waters of death—a final refuge from all pangs of desertion, of repudiation, or of self-scorn.

I find nothing to suggest otherwise than that Shelley had lost sight of Harriet for several months preceding her suicide; though it might seem natural to suppose that he continued to keep up some sort of knowledge, if not of how *she* went on, at least of the state of his young children Ianthe and Charles. At all events, be he blameworthy or not in the original matter of the separation, or on the ground of recent obliviousness of Harriet or his children, it is an ascertained fact that her suicide was in no way immediately connected with any act or default of his—but with a train of circumstances for which the responsibility lay with Harriet herself, or had to be divided between her and the antecedent conditions of various kinds. It is moreover a fact clearly attested by Hogg that she had for years had a strange proclivity towards suicide—towards starting the topic, and even scheming the act. I know also, from a MS. letter of Shelley’s written very soon after his elopement with Harriet, that, in the complaints of ill-treatment which she had made leading up to that event, a resolution of suicide was not pretermitted. “Early in our acquaintance,” says Hogg [*i.e.*, in 1811], “the good Harriet asked me, ‘What do you think of suicide?’ She often discoursed of her purpose of killing herself some day or other, and at great length, in a calm resolute manner. She told me that at school, where she was very unhappy, as she said (but I could never discover *why* she was so, for she was treated with much kindness, and exceedingly well instructed), she had conceived and contrived sundry attempts and purposes of destroying herself. . . . She got up in the night, she said, sometimes, with a fixed determination of making away with herself. . . . She spoke of self-murder serenely before strangers; and at a dinner-party I have heard her describe her feelings, opinions, and intentions, with respect to

suicide, with prolix earnestness. . . . The poor girl's monomania of self-destruction (which we long looked upon as a vain fancy, a baseless delusion, an inconsequent hallucination of the mind) amused us occasionally for some years : eventually it proved a sad reality, and drew forth many bitter tears." Again, about the middle of 1813, we find :—"She had not renounced her eternal purpose of suicide ; and she still discoursed of some scheme of self-destruction as coolly as another lady would arrange a visit to an exhibition or a theatre." All this requires to be well pondered, as raising a strong presumption that Harriet was a person likely enough to commit suicide, even without being urged thereto by any great degree of unhappiness, or other forcible motive. At the same time, it is true that there may be a deal of talk about self-destruction, with very little intention of it ; and Harriet *may* have caught the trick of such talk from Shelley himself—who (as Mr. Hogg says) "frequently discoursed poetically, pathetically, and with fervid melancholy fancies, of suicide ; but I do not believe that he ever contemplated seriously and practically the perpetration of the crime."<sup>1</sup> This last conclusion of Hogg's, however, will be considerably modified in the minds of my readers who notice that Shelley did really poison himself in the early and agitating days of his passion for Mary Godwin ; also of those who recollect how Trelawny records that Shelley wrote on 18th June 1822, asking that devoted friend to procure him, if possible, a small quantity of the strongest prussic acid. "You remember we talked of it the other night, and we both expressed a wish to possess it : my wish was serious, and sprung from the desire of avoiding needless suffering. I need not tell you I have no intention of suicide at present ; but I confess it would be a comfort to me to hold in my possession that golden key to the chamber of perpetual rest."

Shelley, on receiving the news of his wife's suicide, hurried up to London ; and now began his more special intimacy with Leigh Hunt and his family. All authorities agree in testifying to the painful severity with which the poet felt the shock, and the permanence of the impression. Leigh Hunt says that Shelley never forgot it ; it tore him to pieces for a time, and he felt re-

<sup>1</sup> Mr. Furnivall, son of the surgeon at Egham who attended the second Mrs. Shelley in her confinement in 1817, and in whom (as Mr. Peacock reports) the poet had great confidence, tells me an amusing anecdote bearing on this point. The surgeon after attending a *post mortem* examination, arrived at Shelley's house, and there found Leigh Hunt. The two friends, especially Hunt, were talking rather big about the expediency and attractions of suicide, when Mr. Furnivall proffered his case of surgical instruments for immediate use—but without result.

morse at having brought Harriet, in the first instance, into an atmosphere of thought and life for which her strength of mind had not qualified her. Thornton Hunt speaks in the same strain: "I am well aware that he had suffered severely, and that he continued to be haunted by certain recollections, partly real and partly imaginative, which pursued him like an Orestes." Medwin says that the sorrow ever after threw a cloud over Shelley: indeed, he goes so far as to speak of its having brought on temporary derangement—which may probably be true in only a limited sense. Peacock says that "Harriet's untimely fate occasioned him deep agony of mind, which he felt the more because for a long time he kept the feeling to himself." Mr. Trelawny tells me that even at the late period when he knew Shelley—1822—the impression of extreme pain which the end of Harriet had caused to the poet was still vividly present and operative. Mr. Garnett adverts to a series of letters, not yet given to the world, written by Shelley about the middle of December, and therefore under the immediate pressure of his misfortune, which "afford the most unequivocal testimony of the grief and horror occasioned by the tragical incident. Yet self-reproach formed no element of his sorrow, in the midst of which he could proudly say '—— and ——' (mentioning two dry unbiassed men of business) 'every one does me full justice, bears testimony to the uprightness and liberality of my conduct to her.'" Mr. Garnett, indeed, concludes that, if Shelley, soon after the suicide of Harriet, appeared calm and unmoved to Peacock (as that writer affirms), this was presumably a symptom of his want of full expansive confidence in Peacock, rather than of his actual self-possession. I think, however, that such an argument may be pushed too far. The feelings of a strong but variously impressible character like Shelley's under such a conjuncture of circumstances are of a very mixed description: what is called "sentiment" does not cover the whole area. "Sentimentalism" is of course a very different thing from sentiment: but I may here take occasion to quote the noticeable statement of De Quincey, in allusion to a description he had heard of Shelley's personal appearance:—"This gave to the chance observer an impression that he was tainted, even in his external deportment, by some excess of sickly sentimentalism; from which I believe that in all stages of his life he was remarkably free." For my part, I can imagine that he was not only, in a certain way, calm enough at times immediately after Harriet's death, whether to the eyes of Peacock or of other friends, but



even that he could (as I am assured <sup>1</sup> he did some few months later) apply to her the emphatic term "a frantic idiot." He must no doubt have regarded her later career as one marked by great want of self-respect, and may have both felt and expressed himself strongly now and again, without derogating from the substantial rectitude and tenderness of his nature—qualities disputable only by creatures of the type of those Quarterly Reviewers who, at the same time that they represented Shelley's life as a compound of "low pride, cold selfishness, and unmanly cruelty," discerned also that "the predominating characteristic of his poetry was its frequent and total want of meaning," and that the *Prometheus* was "in sober sadness drivelling prose run mad," and "looked upon the question of Mr. Shelley's poetical merits as at an end."<sup>2</sup> And so indeed it was after the spawning of that opprobrium of the British and modern Muse, the *Prometheus Unbound*. "These be thy gods, O Israel!"

#### XV.—MARRIAGE AND MARRIED LIFE WITH MARY.

On the 30th of December 1816 Shelley married his dearly-loved Mary, at St. Mildred's Church in the City of London. Godwin made marriage an express condition of his continuing further intercourse with Shelley. Yet they had not all this while remained wholly estranged—some communication between them (very frigid at first) having recommenced as early at least as January 1815.

The Shelleys soon afterwards entered upon their residence at Marlow, Miss Clairmont and her brother Charles being along with them. Mr. Peacock was close by, and they saw something also of their next neighbour Mr. Maddocks (not the landlord and friend of the Tanyrallt days): of other mere neighbours they knew little or nothing. "I am not wretch enough to tolerate an acquaintance" was Shelley's phrase. The house was a large one situated away

<sup>1</sup> By Mr. Furnivall, who heard it repeatedly from his father.

<sup>2</sup> These expressions are accurately quoted from the *Quarterly Review* of April 1819 and October 1821; critiques of *Laon and Cythna*, the *Revolt of Islam*, and *Rosalind and Helen*, in the former article, and of *Prometheus Unbound* in the latter. Even these phrases fall short of what we find in the *Literary Gazette* of 1820, critiques of *The Cenci* and *Prometheus*. *The Cenci*, we are told, is the most abominable work of the time, and seems to be the production of some fiend: the reviewer hopes never again to see a book "so stamped with pollution, impiety, and infamy." *Prometheus* is "little else but absolute raving; and, were we not assured to the contrary, we should take it for granted that the author was lunatic, as his principles are ludicrously wicked, and his poetry a *mélange* of nonsense, cockneyism, poverty, and pedantry." Further on we find the critic speak of "the stupid trash of this delirious dreamer," and "this tissue of insufferable buffoonery."

from the river, with extensive gardens and numerous rooms, well furnished by Shelley, and taken on a lease for twenty-one years. It is still standing, but partly converted into a beershop. Shelley lived here like a country-gentleman on a small scale, and probably (considering the lavish generosity he was continually exercising in other ways) beyond his means, though he was not either wasteful or unreckoning : friends were continually with him, and he almost kept open house. There were three servants, if not a fourth assistant, including a Swiss nursemaid for the infant William, named Elise. Shelley kept a well-sized boat for either sailing or rowing, but no horse or carriage. The boat had been named by him the *Vaga*, and so lettered : some humourist added the final syllable *bond*. It is said that he would frequently go to the woods of Bisham at midnight, and repeat his old process of conjuring the devil—who never came : but it seems more probable that he laughed bores to scorn by *saying* he had done this in his nocturnal rambles, than that he really did it. His daily routine of life at Marlow has been thus sketched by Leigh Hunt in a passage frequently quoted. "He rose early in the morning ; walked and read before breakfast ; took that meal sparingly ; wrote and studied the greater part of the morning ; walked and read again ; dined on vegetables (for he took neither meat nor wine) ; conversed with his friends, to whom his house was ever open ; again walked out ; and usually finished with reading to his wife till ten o'clock, when he went to bed. This was his daily existence. His book was generally Plato or Homer, or one of the Greek tragedians, or the Bible, in which last he took a great (though peculiar) and often admiring interest."<sup>1</sup> Shelley's charity at Marlow (as it had before been at Tanyrallt) was exemplary. He had a list of weekly pensioners, and exerted himself in all sorts of ways, equally with purse and person, to relieve the distress of the lacemakers and others in his neighbourhood. In attending some of the poor in their cottages, reckless of infection, he caught a bad attack of ophthalmia. This not only troubled him at the time ; but he had a relapse of the malady at the end of the same year, 1817, severe enough to prevent his reading, and again as late as January 1821.

About March 1817, at Hunt's house in Hampstead, Shelley met Keats, and also the brothers James and Horatio Smith,

<sup>1</sup> Mr. Trelawny tells me that such was Shelley's interest in the Bible—the *Old Testament* in especial—that he said on one occasion that, if he could save only one book from a general catastrophe of letters, he would select the Bible. What he particularly valued was its historic and poetic antiquity.

wealthy city-men, and authors of the *Rejected Addresses* and various other witty writings. He became intimate with Horatio, whom he esteemed very highly, and who, when Shelley was at a later date in Italy, transacted many money-matters for him, whether of business or liberality. "Keats did not take to Shelley as kindly as Shelley did to him : being a little too sensitive on the score of his origin, he felt inclined to see in every man of birth a sort of natural enemy ;" <sup>1</sup> and, in his after period of failing health, a certain irritable suspiciousness got possession of him. It seems clear, too, that he set a very mediocre value upon Shelley's poetic performances ; indeed, he regarded him apparently as a mere effervescent tyro, to whom a word or two of good advice, but hardly of encouragement, would be appropriate. On his receiving a copy of *The Cenci*, the only remark he made, having the character of direct criticism, in his letter of acknowledgment, was—"You, I am sure, will forgive me for sincerely remarking that you might curb your magnanimity, and be more of an artist, and load every rift of your subject with ore." And then further on : "I am in expectation of *Prometheus* every day. Could I have but my own wish effected, you would have it still in manuscript, or be but now putting an end to the second act." <sup>2</sup> These phrases may have been strictly sincere, and therefore so far proper for Keats to write : but they were certainly grudging, from the still younger author of so imperfect a production (however glorious in poetic potentialities) as *Endymion* to the author of such a monument of varied power as *The Cenci* : even *Alastor* must, in point of maturity, be placed a good deal ahead of *Endymion*. When we weigh all the habitual jealousies between rival poets, along with the something very like patronizing depreciation vouchsafed by Keats, we shall watch with a warmer glow of sympathy the flood of shining generosity and impetuous loving admiration which the celestial soul of Shelley poured through *Adonais*. His detailed critical opinion of Keats will be more appositely introduced when we come to speak of that poem.

#### XVI.—THE CHANCERY SUIT.

Meanwhile a Chancery suit had been commenced to determine whether Mr. Percy Bysshe Shelley or Mr. John Westbrook was the more proper person to elicit any intellectual and moral

<sup>1</sup> Leigh Hunt's *Autobiography*, pp. 266-7.

<sup>2</sup> *Shelley Memorials*, p. 143.

faculties with which the ruling power of the universe might have gifted the poet's first two children. In the eyes of a bandaged Justice the retired hotel-keeper proved to be clearly better fitted for this function than the author *in esse* of *Alastor*, and *in posse* of the *Triumph of Life*.

Mr. Westbrook refused to give up, at Shelley's request, the two children to his keeping—and every considerate person will respect the motives and feelings of the father of the unfortunate Harriet in this matter; and in their name he filed a petition in Chancery, alleging that Shelley had deserted his wife, was in opinion an atheist, and intended to bring up the children in accordance with his own views. *Queen Mab* was cited in proof of the author's condemnable speculations concerning religion and the relation of the sexes. The petition also stated that Mr. Westbrook had lately invested £2000 four per cents in the names of trustees, to be handed over eventually to the children, and the dividends applied meantime to their maintenance and education. Shelley's legal adviser in this suit was Mr. Longdill, and Brougham is stated to have been employed as counsel—on which side I do not find recorded. It would appear that Shelley drew up his own replication to the petition, for he speaks of "my Chancery-paper" as "a cold, forced, unimpassioned, insignificant piece of cramped and cautious argument."<sup>1</sup>

The judgment of Lord Chancellor Eldon was delivered on or about the 23rd of August.<sup>2</sup> The most essential passages run as follows:—"I have carefully looked through the answer of the defendant, to see whether it affects the representation, made in the affidavits filed in support of the petition, and in the exhibits referred to, of the principles and conduct in life of the father in this case. I do not perceive that the answer does affect the representation, and no affidavits are filed against the petition. . . There is nothing in evidence before me sufficient to authorize me in thinking that this gentleman has changed, before he has arrived at twenty-five, the principles he avowed at nineteen; and I think there is ample evidence, in the papers and in conduct, that no such change has taken place. . . . This is a case in which, as the matter appears to me, the father's principles cannot be misunderstood; in which his conduct, which I cannot but consider as highly immoral, has been established in

<sup>1</sup> See p. 421.

<sup>2</sup> According to Medwin, 17th March; and this date reappears in other publications. But a letter from Mr. Longdill, dated 5th August 1817, cited in the *Shelley Memorials*, p. 75, proves the earlier date to be incorrect.

proof, and established as the effect of those principles—conduct nevertheless which he represents to himself and to others, not as conduct to be considered as immoral, but to be recommended and observed in practice, and as worthy of approbation. I consider this, therefore, as a case in which the father has demonstrated that he must and does deem it to be a matter of duty which his principles impose on him to recommend, to those whose opinions and habits he may take upon himself to form, that conduct, in some of the most important relations of life, as moral and virtuous, which the law calls upon me to consider as immoral and vicious—conduct which the law animadvert upon as inconsistent with the duties of persons in such relations of life, and which it considers as injuriously affecting both the interests of such persons and those of the community. I cannot therefore think that I shall be justified in delivering over these children, for their education, exclusively to what is called the ‘care’ to which Mr. Shelley wishes it to be entrusted.”<sup>1</sup> It is stated that the poet had intended to place the children with a lady thoroughly qualified for such a post, Mrs. Longdill. The order of the Court of Chancery proceeded to restrain the father or his agents from taking possession of the infants, or intermeddling with them till further orders. The case could have been carried by appeal into the House of Lords ; but probably Shelley felt that he should obtain no redress there, and he dropped further proceedings. He did not, however, lose sight of practical contingencies which might affect the case ; for we find him, as late as 26th January 1819, and all the way from Naples, writing to Mr. Peacock : “We have reports here of a change in the English ministry. To what does it amount? for, besides my national interest in it, I am on the watch to vindicate my most sacred rights, invaded by the Chancery Court.”

The result was that the children were handed over to the guardianship of Mr. and Miss Westbrook, and more immediately to that of a clergyman of the Church of England, Dr. Hume.<sup>2</sup> Shelley, who never saw them again, had to set apart,

<sup>1</sup> The judgment of Lord Eldon, it will be observed, says nothing of “desertion” of Harriet by Shelley. It has been stated to me that his lordship said during the proceedings something to the effect that “Shelley had left the children to starve, and the grandfather had taken them up, and had a right to keep them.” But, as the written judgment is silent on this point, I should presume that Lord Eldon either spoke loosely or was reported unprecisely.

<sup>2</sup> I find this name in a letter from Horatio Smith, dated 13th April 1821, given in the *Shelley Memorials*, p. 168. From the same book, p. 75, it appears that a Mr. Kendall was recommended as a guardian during the suit: whether he actually obtained the appointment in the first instance I cannot say.

out of his income of £1000 a year, £200 for the children, which sum was regularly deducted by Sir Timothy.<sup>1</sup> At one time, in 1821, some complication ensued; and Shelley, then in Italy, found himself suddenly without a penny of incomings. The matter, however, was pretty soon set right through the intervention of Horatio Smith, and apparently without Sir Timothy's having been privy to the harsh and unneeded stoppage.

Of all the blows brought down upon Shelley by his conscientious adherence, in word and deed, to sincere convictions, this appears to have been the one which he felt most profoundly. He was at this time almost domesticated with the family of Leigh Hunt, then residing in Lisson Grove; and that affectionate and warmly loved and trusted friend attests that the bereaved father could never afterwards venture so much as to mention the children to him. He had some fears moreover that the son of his second nuptials, William, would also be taken away, and he contemplated leaving England in consequence; but nothing came of this. His indignation winged more than one quivering shaft of verse against Lord Eldon. About the same time he was made answerable for some of Harriet's liabilities, incurred without any knowledge on his part, and was in some danger of arrest: this also passed over.

Mary meanwhile continued to reside at Marlow. Here her third child, Clara, was born on the 3rd of September. Shelley was with her at the time; and would walk, or perhaps row, down to Egham, a distance of about sixteen miles, to see the surgeon, Mr. Furnivall, and, on arriving, would take no refreshment beyond a bowl of milk. His exceeding good-nature impressed this gentleman, who considered indeed that Mary was somewhat too free and exacting in ordering her husband about, which he submitted to with the docility of a child. One is more inclined to smile over Shelley's *étourderie* than to attribute to him anything wilfully amiss, when one learns that the larger part of the obstetrical bill remained unpaid at the time of the family's departure from Marlow to Italy, and for ever afterwards.<sup>2</sup>

The fewest words should here be hazarded or wasted regarding the rights or wrongs of the Lord Chancellor's decision. I

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<sup>1</sup> These are the sums named in the *Shelley Memorials*, p. 75. Yet it would seem afterwards, p. 168, that the sum for Shelley's own use was £880, and for the children only £120 per annum.

<sup>2</sup> I am indebted to Mr. Furnivall's son for these minor but characteristic details

understand that its legal validity has never been overruled, but that probably it would not now be allowed to count as a precedent. Previous writers have, with befitting fairness, pointed out that it proceeds on the grounds not solely nor strictly of speculative opinion, but of conduct framed according to opinion unrecanted. Without over-refining upon this point, we may say that logical minds which accept as a principle "saving faith," with practice not disjoined therefrom, are entitled, in the ratio of their logicity, to accept Lord Eldon's judgment as righteous; logical minds which affirm this to be unrighteous will, in the like ratio, demur to the theory of the saving faith. It is a very spacious arena for discussion; and he who denounces the judgment or the judge in this English "Mortara case," without going several steps further, is presumably at least as much of a partisan as of a reasoner.

#### XVII.—THE REVOLT OF ISLAM.

His reverses did not depress Shelley, but nerved him to greater exertions. While the Lord Chancellor was about to brand him as less fit for the most rudimentary duties of social life than any other man in England, he was preparing to prove himself one of the few men then living in the world predestined to immortality. *Laon and Cythna*, now known as *The Revolt of Islam*, was written in the summer and early autumn of 1817. It was composed chiefly as the poet was seated on a high promontory of Bisham Wood, or was drifting in his boat. The principal particulars regarding the genesis of the poem are to be found in its preface, dedication, and notes; to these therefore I refer the reader.

Some copies of *Laon and Cythna* were ready for delivery by Christmas 1817; but, after a very few had been issued—(it is generally said, only three, but one finds reason to believe there were rather more than this)—the publisher, Mr. Ollier, became alarmed at the audacities of the poem, especially its main incident of conjugal love between a brother and sister; and, under strong pressure from him, Shelley reluctantly consented to make some modifications. It has been said that he was at last "convinced of the propriety"<sup>1</sup> of so doing: at any rate, he did it. The changes are not numerous, affecting only fifty-five lines besides the title-page and some sentences in the preface. Captain Medwin—so he informs us—was told by Shelley

<sup>1</sup> *Shelley Memorials*, p. 83.

that this poem, and the *Endymion* of Keats, were written in friendly rivalry; and that the compact was to produce both works within six months, which Shelley at all events very nearly managed.

It was a great effort, and a near approach to a great poem; clearly, in more senses than one, greater than *Alastor*, though its vast scale and unmeasured ambition place it still more obviously in the category of imperfect achievements. Gorgeous ideality, humanitarian enthusiasm, and a passionate rush of invention, more especially of the horrible, go hand in hand in the *Revolt of Islam*. It affects the mind something like an enchanted palace of the *Arabian Nights*. One is wonderstruck both at the total creation, and at every shifting aspect of it; but one does not expect to find in it any detail of the absolute artistic perfection of a Greek gem, nor any inmate of consummate interest to the heart. Its flashing and sounding chambers are full of everything save what one most loves at last, repose and companionship.

With these few wretchedly inadequate—not to say presumptuous—remarks, I must leave the *Revolt of Islam*; only further observing that, whatever its imperfections of plan and execution, it is not alone a marvellous well-head of poetry, but, in conception and tone, and in its womanly ideal embodied in Cythna, a remarkably original work: it was greatly unlike any poem that had preceded (so far as I know), and even the demon of imitation has left it solitary.

XVIII.—SHELLEY QUITS ENGLAND FOR ITALY :—ROSALIND  
AND HELEN.

Another pulmonary attack towards the end of the autumn of 1817 made Shelley think gravely of what it would behove him to do; and he eventually resolved to go to Italy (he and Hogg had studied the Italian language in 1813), with no definite idea of when he would find it practicable to return. He never did return: the prophet who, in the spring of 1818, quitted England, a grudging and unwitting stepmother, was never again to encounter in person dishonour from his own country and his own people.

Health was the motive put forward by Shelley for his departure; perhaps the state of his finances also had something to do with it, and more particularly the involvements which he was perpetually incurring through his unbounded munificence to others, and in especial he had to consign the infant Allegra to



the care of her father, Byron, at his requisition. It is a remark of Mr. Thornton Hunt, and I have no doubt a true and suggestive one, that a fixed characteristic of Shelley was this—that if he had one sufficient cause for any action, he would specify that, and ignore all minor motives ; and that he was thus, without any real foundation, sometimes regarded as uncandid or reserved. This would explain how he may, with entire personal truth and self-consistency, have simply alleged health as his reason for leaving England ; although, had the motive of health been absent, other causes also would have sufficed.

To give some idea of Shelley in one of the most prominent of his personal traits, I will here cite, regardless of the sequence of date, a few out of the many acts of generosity recorded of him. Some others have been mentioned already, and how many more remain unrecorded ! The reader will bear in mind that the income of Shelley and his family was, from 1812 to 1814, something like £400 a year ; from 1815 to the middle of 1817, £1000 ; and from the latter date onwards, after the deduction made under the order in Chancery, about £800.

“He was able, by restricting himself to a diet more simple than the fare of the most austere anchorite, and by refusing himself horses, and the other gratifications that appear properly to belong to his station (and of which he was in truth very fond), to bestow upon men of letters, whose merits were of too high an order to be rightly estimated by their own generation, donations large indeed if we consider from how narrow a source they flowed :”<sup>1</sup> he was besides most delicate in the manner of conferring such obligations. He repeatedly gave away all his money before reaching a coach-office, and was consequently obliged to walk to town ; and he once entered the grounds of his close neighbour at Marlow, Mr. Maddocks, without shoes, having bestowed his on a poor woman. Almost immediately after his expulsion from Oxford, he offered through his father’s solicitor to accept, in lieu of his claim to the entailed estate of £6000 per annum (perhaps he had not then a clear idea of the amount), an annuity of £200, leaving all the residue for his sisters—an act of almost unjustifiably self-oblivious good-nature. He proposed at one time to raise money on a *post obit*, to settle it on a lady whom Medwin was desirous of marrying ; but this his cousin, with all right feeling, declined. During his stay at Marlow, having written a pamphlet named *A Proposal for*

<sup>1</sup> Hogg, vol. i. p. 245. I suppose the case more particularly, though not alone, here referred to, is that of Mr. Peacock, already mentioned in our pages.

putting Reform to the Vote throughout the Country,<sup>1</sup> he proffered £100, a full tenth of his income for a year, to further the project. In the last four or five years of his life he frequently assisted Leigh Hunt; and in one instance (perhaps towards the end of 1818)<sup>2</sup> presented him with £1400, which he had raised by an effort with a view to relieving his friend from debt. He produced large sums—I believe about £6000 in all—to pay off Godwin's debts. The following singular jotting occurs in Dr. Polidori's diary: "When starving, a friend to whom he had given £2000, though he knew it, would not come near him." That Shelley was ever "starving" is no doubt not true, though it is highly consistent with probability that he sometimes could not count upon daily money to meet daily necessities; the "£2000" may be mythical in a like degree with the starvation, rather than absolutely so. His personal disinterestedness, apart from liberality to others, was equally marked. Leigh Hunt says, "He had only to become a yea-and-nay man in the House of Commons, to be one of the richest men in Sussex. He declined it, and lived upon a comparative pittance. Even the fortune that he would ultimately have inherited, as secured to his person, was petty in comparison." I presume that there is substantial truth in this; save that the incident referred to is probably the same which I have already traced elsewhere with a different colouring—the offer of a large fortune on condition that he would entail it on his eldest son. Upon Percy's refusal, the money, it is stated, went to his brother John.<sup>3</sup> Medwin says also that he refused, at a time of pecuniary straits, an offer of £3000 from Sir John Shelley-Sidney to resign his contingent interest in the Penshurst estates. This is given as an instance of the romantic value he attached to his indirect connection with the descent from Sir Philip Sidney, and may be a figment.

<sup>1</sup> There was also a second pamphlet written at Marlow, relative to some recent political executions—"We pity the Plumage, but forget the Dying Bird. An Address to the People on the Death of the Princess Charlotte. By the Hermit of Marlow." [Privately printed, and also reprinted of late years.]

<sup>2</sup> I found this surmise on an expression in a letter from Hunt, 9th March 1819, "You know the difficulties which I foolishly suffered to remain upon me when Shelley did that noble action." (*Hunt's Correspondence*, vol. i. p. 126.) Medwin, however, puts the affair later, at the time when Hunt was about leaving England, or towards the autumn of 1821. He also introduces into this matter "Horace Smith, who not only advanced the passage-money, but a very considerable sum for the payment of his debts—as much, I think Shelley told me, as £1400." (*Life of Shelley*, vol. ii. p. 137.) Of course we are to understand that, though Smith advanced the money, the donor of it was still Shelley.

<sup>3</sup> *Biographie des Contemporains*, 1834. There are many incorrectnesses in this article about Shelley, and in others in French books. I should therefore regard the statement in the text as merely a rumour requiring verification, were it not that indisputable MS. authority exists for the facts as narrated by me on p. 32.

I have mentioned above a pamphlet on the subject of Parliamentary Reform. Shelley (as we have seen) did not give his name on the title-page, but figured as "The Hermit of Marlow." The whirligig of time has brought in many revenges to Shelley, and this among others—that the Tories found it their interest and necessity to pass in 1867 almost the very scheme of Reform which the poet and "dreamer," the atheist and democrat, had suggested in 1817; for it makes little difference whether we speak of a payment of money in "direct taxes" or in "rating." "He disavowed any wish to establish universal suffrage at once, or to do away with monarchy and aristocracy, while so large a proportion of the people remained disqualified by ignorance for sharing in the government of the country, though he looked forward to a time when the world would be enabled to 'disregard the symbols of its childhood;' and he suggested that the qualification for the suffrage should be *the registry of the voter's name as one who paid a certain small sum in direct taxes.*"<sup>1</sup>

After staying in London towards the beginning of 1818 to settle some business, Shelley, with his wife and Miss Clairmont, left for Italy on the 11th of March, and proceeded straight to Milan. The infants followed on from England in due course. The party spent about a month in Milan, visiting thence the Lake of Como, where they thought of passing the summer; but this proved unfeasible, and early in May they went on to Pisa.<sup>2</sup> Here, on this first visit, they found little satisfaction, and shifted after three or four days to Leghorn; where, in the Via Grande, they stayed till the 5th of June, and made acquaintance with Mr. and Mrs. Gisborne. This lady had been intimate with Mary Wollstonecraft, and was a friend of Godwin, who indeed had wished to marry her after Mary's death. She was highly amiable and accomplished, and "completely unprejudiced;" and Shelley, though he spoke of her in one instance as "the antipodes of enthusiasm," found much pleasure and satisfaction in her society both now and afterwards. Mr. Gisborne also was a man of extensive scholarship and of liberal views, which the poet supposed to be the reflex of those of his wife. Shelley thought him dull—an opinion from which Mr. Peacock afterwards saw reason to differ, and which

<sup>1</sup> *Shelley Memorials*, pp 87-8. Condensed from the final paragraph of the pamphlet.

<sup>2</sup> Many interesting details as to the sojourn and localities in Italy will be found in Mrs. Shelley's notes in these volumes. I therefore touch upon them the more lightly.

does not seem to have affected the pleasantness of Shelley's own intercourse with him.

From Leghorn the Shelleys and Miss Clairmont went to the Bagni di Lucca. Here he finished *Rosalind and Helen*, a poem which he had begun at Marlow, and laid aside, setting on it only a mediocre value. His wife now prevailed on him to complete it. Shelley has evidently put a good deal of *himself* into this poem—the character and broken health of Lionel, his connexion with Helen, and the legal complication whereby Rosalind is bereft of her children; and, if we were to assess the merits of a poem by the number of beautiful lines and exquisite images it comprises, we should have to accord a very honourable place to *Rosalind and Helen*. On the whole, however, it may be pronounced a comparative failure, being a somewhat *washy* performance. We read it because it is Shelley's, and are repaid for the enterprise by its lovely and thick-coming fancies; but, under other circumstances, we should not read it, nor consider its individual charms a sufficient inducement. Shelley published the poem in 1819, but still cared little about it. In July, feeling for the nonce incapable of original composition, he took up the *Symposium* of Plato, and made in ten mornings' work his beautiful but abridged and not rigidly correct version of it. He also began, but never finished, a prefatory essay to the *Symposium, On the Literature, the Arts, and the Manners, of the Athenians*, intended to exhibit the diversities between antique and modern life and modes of thought.

#### XIX.—JULIAN AND MADDALO.

On the 17th of August 1818 Shelley went to Venice, where Byron was staying: Mrs. Shelley wrote that he had started "on important business." He arrived at midnight of the 22nd, in a storm of wind, rain, and lightning, and saw Byron on the ensuing day: they rode along the Lido, and repeated this exercise almost every evening. Byron offered Shelley and his family the use of his villa, I Capuccini, near Este, not far off; and they spent a few weeks here, varied by visits to Venice itself. They quitted Este on the 7th of November, going southwards.

During the stay here, Shelley lost the youngest of his four surviving children. Little Clara, who bore a resemblance to her father, suffered from heat and teething; the parents hurried

from Este to Venice for advice—so hastily that they had forgotten to bring their passports, and so impetuously that they made way nevertheless; but to no purpose—Clara died on reaching the city.

The visit to Venice produced one imperishable result—the poem of *Fulian and Maddalo*, which was written, wholly or chiefly, in the villa at Este. Beautiful as is *Alastor*, and splendid the *Revolt of Islam*—impossible as it would have been for any but a very great poet in his early prime to produce either of these works—it cannot be said that the one or other is, on its own sole showing, the sufficient basis for such a renown as that of Shelley now is, and will be till the extinction of the English language. Each of them is an *expanding* of power—each a progression towards a goal; each would be a divine suggestion had no perfect development ensued afterwards, but still a suggestion, and not absolutely a monument. Time, to whom the ruin of an empire is child's-play, and who had lately had his will with that of a Napoleon, might have addressed himself to the rather tougher task of extinguishing the *Revolt of Islam*, and might possibly have succeeded, had that poem not been followed up by others greater, and in especial more ripe and rounded, than itself. But *Fulian and Maddalo* was the abolition of the anarchy's power over Shelley: as he set the finishing hand to that work, he ceased to be a subject of Time, and became a citizen of Eternity.

I shall not here attempt any analysis of the beauties of *Fulian and Maddalo*, and still less any discussion of such blemishes as criticism can detect in it. But I must point to its position amid the astonishing series of masterpieces which its still very youthful author (twenty-six years of age) now found himself inspired to produce. Along with *Prometheus Unbound* and *The Cenci*, *Fulian and Maddalo* appears to me to complete the supreme trine of Shelley's genius.<sup>1</sup> *Prometheus* (with which one might associate the *Witch of Atlas* as hardly if at all less perfect, *Epipsychidion*, and, had it been completed, no doubt the *Triumph of Life*) represents ideality; *The Cenci*, tragedy; *Fulian and Maddalo*, a poet's perception of the familiar. The *Letter to Maria Gisborne* illustrates that same faculty, under

<sup>1</sup> *I. e.*, confining the question to works of considerable length. If I might venture to express an opinion on the point, I should say that the very finest piece of work—creation and fashioning combined—which he ever produced is the *Ode to the West Wind* (vol. iii. p. 48): but that is short. The *Stanzas written in Dejection near Naples*, *Ode to Liberty*, *Hymn of Apollo*, *Skylark*, and *Lines written on hearing the News of the Death of Napoleon*, are brothers very near the throne—not to speak of others

more simple conditions : no other poem of Shelley's can be cited in this connection. It would be a great mistake to regard *Fulian and Maddalo* as simply a familiar poem, such as, from differing points of view, are many of Wordsworth's or (in our own days) the *Dora* of Tennyson : neither is it an express idealization of the familiar. Were it intended as either of these, it must be called a patchy piece of execution. It is rather (as I have endeavoured above to express the thing) a poet's perception of the familiar : and the deepest property of it is the perfect limpidity of mind and word—I take no count here of mere difficulties of diction—whereby the poet makes the thing perceptible from his own poetic point of view to others also who are not poets. There is no apparent *theory* of how to produce such a result, but a concrete production of it. I am not sure that the same thing had ever been exactly attempted before, or has been thoroughly attained since, at least in English. One cannot cite any writing of Shakespeare as a precedent ; for, though he is of course quite as familiar and quite as poetic in motive, and even more so in numerous details, there are in him other prominent elements of perception—as the romantic and humorous—which take the result into a different class. The same, *mutatis mutandis*, may be said of Byron's *Don Juan*—which was begun just about the time that *Fulian and Maddalo* was written, but Shelley, I believe, heard nothing of it then.

The fact is that the range and variety of Shelley's powers have been very much undervalued, and even mis-stated. You talk of Shelley to an ordinary poetic reader, and find that the only common ground of criticism regarding him is his ideality—his flights of speculation, imagination, and imagery, which are regarded (and justly in many particular instances) as merging into the fanciful and dreamlike. You cite *The Cenci* : it is then unhesitatingly admitted that Shelley demonstrated a tragic power of the first class in recent centuries, but even this does not sink deep into the conviction. In sober truth, Shelley showed his mastery in six several and very diverse lines of poetic faculty ; and was in some of them unprecedented or unparagoned, and in none other than original. I have already specified three phases of his poetry—1, the ideal (*Prometheus*, *Witch of Atlas*, *Triumph of Life*, *Epipsychidion*, *Adonais*, and others) ; 2, the tragic (*The Cenci*) ; 3, the poetic-familiar (*Fulian and Maddalo*). To these must be added—4, the lyric (choruses of *Prometheus* and *Hellas*, and a multitude of minor poems) ;

5, the grotesque (*Peter Bell the Third*, and, as a less perfect but still noticeable example, *Swellfoot the Tyrant*) ; 6, poetic translation, in which, for uniform and exalted success in varying lines of work, I presume him to be unrivalled among Englishmen—and this may be said without advancing the untenable proposition that he is always absolutely side by side with his original in either spirit or detail. Shelley was decidedly adverse to the general run and mode of translations from the poets ; and no wonder he was so, when we consider his own thrilling susceptibility to poetry, and capacity for rendering it into another tongue. It would be only fair to add, as a 7th phase of attainment, the didactic-declamatory, exemplified in *Queen Mab* ; for in that department (as already remarked) this poem, however juvenile and imperfect, and however unsatisfactory the class of work may itself be, stands uncommonly high. I perceive only one sort of thing which Shelley attempted with indifferent success—sustained narrative. That is the main practical ingredient, though not the intellectual motive power, of the three early works, *Alastor*, the *Revolt of Islam*, and *Rosalind and Helen*. In each of these instances, or at any rate the first two, he succeeded well in allying narrative to idealism, but in all three there is a peccant element of unrealism, a slippery hold upon the human, which makes the result approach to the conditions of failure. He is a Jacob wrestling with angels after professedly accepting the challenges of earthly athletes. When we consider that the highly varied and transcendently beautiful poetic result above referred to was all the doing of a young man under thirty, we recognize an intellect only less versatile than sublime ; and the mind is overweighted in surmising what he might have found it possible to achieve had an ordinary span of life, of from fifty to seventy years, been allotted to him. It remains no doubt none the less true that in Shelley the predominant quality of all is the ideal ; and that this tinges most of his work, and at times even blemishes it. He was himself particularly attached to the metaphysical element in his poetry, which is of course one great constituent of its idealism. But to lose sight of the other qualities is to shut our eyes to salient facts and indisputable triumphs. When anybody can point, in English literature, to a better modern tragedy than *The Cenci*, a predecessor of *Fulian and Maddalo* in the same class of the poetic-familiar, a much choicer bit of intellectual grotesque than *Peter Bell the Third*, or translations superior to those from Homer, Euripides and Göthe, let him do so ; and then, not

before, let him parrot the old cry that the ideal, whether in the way of invention and imagery, or of lyrical or rhetorical work (though even this would not be so very narrow a field), is the sum and substance of Shelley.

The poet sent *Fulian and Maddalo* to Hunt on the 15th of August 1819, to be published anonymously; but no such publication took place during his lifetime—for what reason I do not find explained. Mr. Ollier appears to have suggested that it should come out in the same volume with the *Prometheus*, to which Shelley objected on account of the essential difference of style. The non-appearance of *Fulian and Maddalo*, with the poet's name to it, is to be regretted; as its general tone, and especially the interest which must have attached to it as introducing Byron, would probably have promoted Shelley's repute among ordinary readers beyond what could be hoped for from any of his other works save only *The Cenci*.

XX.—ROME AND NAPLES.

Shelley, with his wife and Miss Clairmont, reached Rome on the 20th of November. "Since I last wrote to you" (he says to Peacock in a letter of the 22nd of December) "I have seen the ruins of Rome, the Vatican, St. Peter's, and all the miracles of ancient and modern art contained in that majestic city. The impression of it exceeds anything I ever experienced in my travels. We stayed there only a week, intending to return at the end of February, and devote two or three months to its mines of inexhaustible contemplation. . . . The Forum is a plain in the midst of Rome, a kind of desert full of heaps of stones and pits; and, though so near the habitations of men, is the most desolate place you can conceive. The ruins of temples stand in and around it; shattered columns; and ranges of others complete, supporting cornices of exquisite workmanship; and vast vaults of shattered domes distinct with regular compartments, once filled with sculptures of ivory or brass. The temples of Jupiter, and Concord, and Peace, and the Sun, and the Moon, and Vesta, are all within a short distance of this spot. Behold the wrecks of what a great nation once dedicated to the abstractions of the mind! Rome is a city, as it were, of the dead—or rather of those who cannot die, and who survive the puny generations which inhabit and pass over the spot which they have made sacred to eternity. . . . The English burying-place is a green slope near the walls, under the pyramidal tomb of Cestius, and is, I think, the most beautiful and



solemn cemetery I ever beheld. To see the sun shining on its bright grass—fresh, when we first visited it, with the autumnal dews—and hear the whispering of the wind among the leaves of the trees which have overgrown the tomb of Cestius, and the soil which is stirring in the sun-warm earth, and to mark the tombs, mostly of women and young people who were buried there, one might, if one were to die, desire the sleep they seem to sleep. Such is the human mind: and so it peoples with its wishes vacancy and oblivion.”

From Rome the travellers went on to Naples—Shelley preceding the ladies by three days, and arriving on the 1st of December. He saw an assassination just as he entered the city<sup>1</sup>—a young man, pursued by a man and woman out of a shop, being stabbed to death by the former at a blow. The horror which Shelley felt and expressed at this crime met with no response from a Calabrian priest, his fellow-traveller. “External nature in these delightful regions,” he remarks, “contrasts with and compensates for the deformity and degradation of humanity.” This is only one of many passages in which Shelley intimates a low opinion, sometimes even a positive loathing, of the Italians. The earliest such passage naturally occurs in a letter from Milan (20th April 1818) at the opening of his Italian experiences, which, so far as scenery, climate, and general associations, were concerned, charmed him from the first. “The people here, though inoffensive enough, seem, both in body and soul, a miserable race. The men are hardly men: they look like a tribe of stupid and shrivelled slaves, and I do not think that I have seen a gleam of intelligence in the countenance of man since I passed the Alps. The women in enslaved countries are always better than the men; but they have tight-laced figures, and figures and mien which express (oh, how unlike the French!) a mixture of the coquette and prude, which reminds me of the worst characteristics of the English.” To the above remarks Mrs. Shelley<sup>2</sup> appends a note:—“These impressions of Shelley with regard to the Italians, formed in ignorance and with precipitation, became altogether altered after a longer stay in Italy. He quickly discovered the extraordinary intelligence and genius of this wonderful people, amidst the ignorance in which they are carelessly kept by their rulers, and the vices fostered by a religious

<sup>1</sup> So in Shelley's own letter, 22nd December 1818 (*Essays and Letters*, vol. ii. p. 139). Mrs. Shelley, in a letter dated in the same month (*Shelley Memorials*, p. 103), says “between Capua and Naples”

<sup>2</sup> *Essays and Letters*, vol. ii. p. 96.

system which these same rulers have used as their most successful engine." One must accept (and I should be the last to wish attenuated) this testimony of Mrs. Shelley's: yet I confess that the published letters of her husband hardly bear it out. The following passages may be noted. "The modern Italians seem a miserable people—without sensibility, or imagination, or understanding. Their outside is polished: and an intercourse with them seems to proceed with much facility, though it ends in nothing, and produces nothing. The women are particularly empty, and, though possessed of the same sort of superficial grace, are devoid of every cultivation and refinement." (Bagni di Lucca, 25th July 1818.) "I had no conception of the excess to which avarice, cowardice, superstition, ignorance, passionless lust, and all the inexpressible brutalities which degrade human nature, could be carried, until I had passed a few days at Venice." (Venice, 8th October 1818.) "The common Italians are so sullen and stupid it's impossible to get information from them: at Rome . . . the people seem superior to any in Italy." (Naples, 26th January 1819.) The next extract does certainly show some progression. "We see something of Italian society. The Romans please me much, especially the women; who, though totally devoid of every kind of information, or culture of the imagination or affections or understanding, and in this respect a kind of gentle savages, yet contrive to be interesting. Their extreme innocence and naïveté, the freedom and gentleness of their manners, the total absence of affectation, make an intercourse with them very like an intercourse with uncorrupted children, whom they resemble in loveliness as well as simplicity. I have seen two women in society here of the highest beauty: their brows and lips, and the moulding of the face, modelled with sculptural exactness, and the dark luxuriance of their hair floating over their fine complexions; and the lips—you must hear the commonplaces which escape from them, before they cease to be dangerous. The only inferior part are the eyes; which, though good and gentle, want the mazy depth of colour behind colour with which the intellectual women of England and Germany entangle the heart in soul-inwoven labyrinths." (Rome, 6th April 1819.) But in the next almost contemporary extract we again relapse—"The Italian character does not improve upon us" (Rome, 26th April 1819): and this identical expression is used in a letter of the same date written by Mrs. Shelley to Mrs. Gisborne. All these remarks, it is true, belong to the first thirteen months of Shelley's sojourn in Italy: yet,

even as late as 15th February 1821, he could term Emilia Viviani "the only Italian for whom I ever felt any interest."

Mrs. Shelley considered that the removal to and sojourn in Italy were advantageous to her husband in almost all respects; and this was probably his own predominant feeling as well. We find, however, in some of his letters, the expressions that he would some day return to England through pure weakness of heart; that he would like to be back there but for his restricted means, and would wish to dwell near London; and that England is the most free and refined of countries. Yet the climate, had there been no other objection, would have been a very serious one. In the first letter (April 1818) which Shelley wrote to Peacock from Milan, he had said—"In the chilling fogs and rains of our own country, I can scarcely be said to live"; and an entry in Mrs. Shelley's diary of 14th May 1824 (months after her husband's death) says, speaking of England: "Mine own Shelley! what a horror you had of returning to this miserable country!"

In Naples the Shelleys lodged near the Royal Gardens, facing the Bay: they were very solitary, the poet's health was bad, and he was often gloomy. Still, he had days of great enjoyment from the scenery, which he naturally enough thought the most beautiful to be found within the bounds of civilization, and from visits to Pompeii and Vesuvius; the latter he regarded as, "after the glaciers, the most impressive exhibition of the energies of Nature I ever saw." The family returned to Rome in March, intending to go back to Naples for the second half of the year 1819, but this purpose remained unfulfilled.

According to the account which Shelley gave to Byron and Medwin, he re-encountered in Naples the married lady who had proffered him her love in 1816. She had arrived in that city on the same day as himself; and, when they met, she informed him of the persistent though hopeless affection with which she had tracked his footsteps. Here also she now died; and Shelley said that he had left Naples the earlier on that account. Unless Medwin has indulged his invention in a very unjustifiable way in this matter, or unless Shelley himself did the like, we have before us this alternative; either that the poet narrated a strange tissue of delusions, or that the allegations were substantially true. I have no wish to uphold the latter (contrary to the conviction of better-informed persons) as the only admissible solution: but I think that a few symptoms of collateral evidence deserve careful attention. That Shelley became unusually

melancholy at Naples is an acknowledged fact; and that ill-health was not the sole cause of this is also recognized. In his *Stanzas Written in Dejection near Naples* we find a remarkable expression :

"Alas ! I have nor hope nor health,  
Nor peace within nor calm around ;  
Nor fame nor power nor love nor leisure."

Considering the deep mutual attachment which undoubtedly subsisted between Shelley and his wife, it is difficult to infer that he intended this statement to reflect upon her, or upon himself as related to her. It is also clear that he did not make Mary the confidante of any unhappiness which may just now have affected him, of deeper import than his ill-health. Her own statement<sup>1</sup> is conclusive on this point. "Though he preserved the appearance of cheerfulness, . . . yet many hours were passed when his thoughts, shadowed by illness, became gloomy, —and then he escaped to solitude, and in verses, *which he hid from fear of wounding me*, poured forth morbid but too natural bursts of discontent and sadness. One looks back with unspeakable regret and gnawing remorse to such periods ; fancying that, *had one been more alive to the nature of his feelings*, and more attentive to soothe them, such would not have existed. And yet, enjoying as he appeared to do every sight or influence of earth or sky, it was difficult to imagine that any melancholy he showed was aught but the effect of the constant pain to which he was a martyr." Some while afterwards (May 1820) Shelley wrote to Peacock that Italy had done much good to his health, and "but for certain moral causes" would probably have cured it. The "moral causes" thus reticently referred to are neither defined nor distinctly apparent. It may also deserve noting that Shelley, speaking of *Fulian and Maddalo* in a letter of 15th December 1819, expressed his intention "to write three other poems, the scenes of which will be laid at Rome, Florence, and Naples, but the subjects of which will be all drawn from dreadful or beautiful realities, as that of this was." If the Naples romance was a figment, of course no affinity can be surmised between it and this statement ; but the latter might not unnaturally suggest that something of moment had come under Shelley's observation at Naples, and, if his story was true, one might conjecture that this was the destined theme of his poem. Finally, I may call attention to Medwin's intimation (not very

<sup>1</sup> Vol. iii. p. 39.

precisely expressed) that the verses entitled *Misery* were written in connection with the same events: he says that the poet gave him to understand as much. But this, I am assured on good authority, is not correct.

The reader will have noticed above Mrs. Shelley's strong expressions regarding herself, "unspeakable regret and gnawing remorse." Still more emphatic and explicit are the terms in her poem *The Choice*, written shortly after her husband's death.<sup>1</sup>

"First let me call on thee. Lost as thou art,  
Thy name aye fills my sense, thy love my heart.  
O gentle spirit, thou hast often sung  
How, fallen on evil days, thy heart was wrung:  
Now fierce remorse and unreplying death  
Waken a chord within my heart, whose breath,  
Thrilling and keen, in accents audible  
A tale of unrequited love doth tell.  
It was not anger: while thy earthly dress  
Encompassed still thy soul's rare loveliness,  
All anger was atoned by many a kind  
Caress or tear that spoke the softened mind.  
It speaks of cold neglect, averted eyes,  
That blindly crushed thy soul's fond sacrifice.  
My heart was all thine own; but yet a shell  
Closed in its core, which seemed impenetrable,  
Till sharp-toothed misery tore the husk in twain,  
Which gaping lies, nor may unite again.  
Forgive me! let thy love descend in dew  
Of soft repentance and regret more true.  
In a strange guise thou dost descend, or how  
Could love soothe fell remorse, as it does now?  
By this remorse and love, and by the years  
Through which we shared our common hopes and fears,  
By all our best companionship, I dare  
Call on thy sacred name without a fear."

These lines confirm into clear conviction the impression which one may have previously formed from various sparse indications, that the conjugal happiness of Shelley and Mary was not an absolutely still and glassy stream—there were ripples in it. For instance, the poem *To Edward Williams* (vol. iii. p. 100) can hardly, I think, be understood in any other sense, whatever may be its further purport. This is dated 1821: so is *Ginevra*, wherein marriage is characterized as

"life's great cheat—a thing  
Bitter to taste, sweet in imagining."

This, however, relates rather to the *woman's* lot in married life. Trelawny's *Recollections* offer some suggestions to the like

<sup>1</sup> Lately published in Mr. Forman's handsome and minutely and reverently laborious edition of Shelley.

general effect; and Mr. Thornton Hunt says that perhaps Mary troubled Shelley by "little habits of temper, and possibly of a refined and exacting coquettishness." Still, the utmost that can be deduced of this sort from published records leaves unaltered the main result—that Shelley and Mary were happy in each other, and well matched.

XXI.—DEATH OF WILLIAM SHELLEY, AND BIRTH OF PERCY.

Another sorrow, and one which he felt deeply, befell Shelley soon after his return to Rome. His son William died on the 7th of June,<sup>1</sup> aged three years and a half, after only a few days' illness. He was a beautiful and engaging child, and obviously the favourite of his father, who watched his deathbed for sixty hours, without closing his eyes. Several references to the boy are to be found among the poems, more especially after his death. Shelley, the father of five children, was now practically a childless man. The two whom Harriet had brought him were confiscated by an almost unexampled stretch of law; those whom he must have loved yet more affectionately, if only for the sake of their mother Mary—

("And from thy side two gentle babes are born  
To fill our home with smiles")<sup>2</sup>—

were now all gathered away into the quiet fold of the great shepherd Death. William was buried in the protestant cemetery at Rome. This Shelley had described (as we have seen) only half a year before to his friend Peacock in terms of tenderness and beauty that now, in retrospection, might almost seem charged with presentiment, and will seem triply so charged before the end of the fourth succeeding year. Over the fresh-closed grave, and in all the sadness of loss, Shelley could yet say: "I envy death the body far less than the oppressors the minds of those whom they have torn from me. The one can only kill the body: the other crushes the affections." An inscribed gravestone was placed in the cemetery for William during Shelley's lifetime (not under his personal direction, but seemingly under that of Miss Curran, the friend at Rome who painted the often-engraved portrait of the poet)—and, as it turned out, was wrongly placed: for, when soon afterwards that grave was opened with a view to removing the child's corpse to

<sup>1</sup> So inscribed on the tombstone, and so in a letter of Shelley's to Peacock, written the following day. Mrs. Shelley says "6th June" (*Essays and Letters*, vol. ii. p. 178). Perhaps the death occurred in the night-hours, 6 to 7 June.

<sup>2</sup> *Revolt of Islam*, Dedication.

lie close beside his father's ashes, the bones beneath were found to be those of an adult. William's actual burial-place is not now precisely known.

But Nature had some compensation early in store for the bereaved parents. On the 12th of November 1819, at Florence, Mary gave birth to another son, her last child, Percy Florence, the present Baronet. Her sorrow for William had been most poignant; and no doubt the advent of the new baby was a great relief to Shelley, for her sake as well as his own. Percy was a somewhat delicate infant; and we read more than once of projected removals which the parents, both of them enthusiastic travellers, would otherwise have been inclined for, set aside in the interest of his health.

Between the dates of William's death and Percy's birth the Shelleys had been staying at the Villa Valsovano, between Leghorn and Monte Nero. Here Shelley again saw a great deal of Mrs. Gisborne and her husband; and was initiated by her into the reading of Spanish, especially Calderon's plays. Mr. Charles Clairmont, who, having been a year or more in Spain, visited Shelley at this time *en route* to Vienna, where he settled down for life, was also of use to the poet's Spanish studies. We owe to these his fine translation from the *Magico Prodigioso*. He regarded Calderon as next to Shakespeare among mediæval dramatists, and far superior to the Elizabethans, such as Beaumont and Fletcher. Another and less manifestly congenial matter engaged Shelley much at this period. He started a scheme for a steamer to ply between Marseilles and Leghorn, for the pecuniary benefit of the Gisbornes, and of Mr. Henry Reveley, a son of Mrs. Gisborne by a previous marriage: he was an engineer, and engaged in the building of the steamer, which would have been the first to navigate the Gulf of Lyons. The project, however, after a great deal of interest taken in it by Shelley, and of money supplied by him, broke down—the Gisbornes and Mr. Reveley having found it necessary to return to England: they were afterwards in Italy again for a while.

The Shelleys, still with Miss Clairmont in their company, went on to Florence early in October. The climate of this city was very inimical to Shelley, the keen winds from the Apennines being overmuch for his nerves. Probably also the water, which is here impregnated with lime, disagreed with him. It would be sure to do so if, as Medwin says, he suffered from nephritis; and we find it recorded in Shelley's letters that the bad water at Ravenna tortured him at a later date, and that the

not needing to distil water at Pisa was one serious motive in favour of that city as a residence.<sup>1</sup>

During his stay in Florence he was wont to pass several hours daily in the galleries, and made a study of art, more especially sculpture, going a good deal beyond anything he had previously attempted or felt impelled towards. This study so grew upon him that afterwards, in Pisa, he regarded it as a great loss of happiness to be, in comparison with the opportunities of Rome and Florence, cut off from works of art.

#### XXII.—SHELLEY ON THE FINE ARTS.

I will here collect, though in a very summary and imperfect manner, some details of Shelley's feeling concerning the fine arts, not including poetry. He has left, both in letters and in separate memoranda, various observations on the subject, which the student of his opinions should consult for information, and very generally for force and beauty of expression.

In his early youth Shelley was indifferent to the fine arts of form, including architecture; afterwards he took a deeply admiring interest in sculpture, and at a later date in painting as well. From boyhood, however, he had a habit of sketching or scrawling on books or loose paper—as for instance pines and cedars, in memory of those at Field Place; or afterwards reminiscences of objects of Nature at Lymouth, mountains, spectres, or any form, graceful or fantastic, that flitted across his inner eye. I have seen some of these scribbings, proper to 1812 and to his closing years, and discern in them a certain readiness of touch which seems to speak to early training, of the milder “drawing-master” kind, neither wholly lost nor much improved upon by after practice. Here it is a tree, in the style of what the drawing-master terms “foliage;” there a church-steeple, with two devils on the balustrade, one of them smoking a pipe; or again a man straddling with supreme disregard of his vertebral column.

At the period of which we are now speaking, Shelley's sojourn in Italy, he turned his attention seriously to questions of art; going so far as to say that one of his chief objects in that country was to observe, “in statuary and painting, the degree in which, and the rules according to which, that ideal beauty of which we have so intense yet so obscure an apprehension is realized in external forms.” His chief admiration was naturally

<sup>1</sup> *Essays and Letters* vol. ii. pp. 250, 265.



given to Grecian art : in sculpture as in other manifestations of intellect he found the Greeks to be "the gods whom we should worship." In painting he placed Raphael highest, and next him . . . whom? Guido and Salvator Rosa ! The works of these three painters, indeed, he regarded<sup>1</sup> as "the only things that sustain the comparison" with the antique. We trace here the docility of mind with which a sympathetic observer who is no expert can be talked into fancying that he sees in particular works the qualities which they are credited with, and which he knows, from his own elevated perceptions, would be the highest of qualities if only they were actually there. All Europe was bedribbled, in Shelley's time, with nonsense about the ideal beauty of Guido, and the titanic sublime of Salvator : and Shelley, who knew the true and incommensurable value of the sublime and ideal, was teachable enough to suppose that he really saw them in works wherein their too frequent substitutes are up-turned whites of eyes, posing limbs, and zigzag lightning amid tattered pines. This at least is the explanation I offer to myself of the result—intense admiration of Guido and Salvator—arising from these *data* ; Shelley, who really knew what idealism, beauty, and sublimity, are,—and Guido and Salvator, who professed to embody them upon canvas. And this may be said without denying to those painters such measure of genius and attainment as they assuredly did possess and show forth. But even Shelley "drew the line somewhere : " he drew it above the Caracci and Domenichino, spite of the stertorous applause with which the performances of these artists have always, and especially about his time, been greeted. He also rejected the allurements of the Roman arabesque style.

To Michelangelo Shelley did no justice—unless perhaps quite towards the last. Here again his opinions were those of a beginner—a sincere beginner at any rate, as, instead of chiming-in with the real or supposititious connoisseurs, he boldly stood by his own impressions (which are in fact almost universally the veritable impressions on this subject of people who have not largely studied and compared fine art), and avowed himself revolted with the physical grandeur, the colossal externalism, of the Florentine demigod. "He has not only no temperance, no modesty, no feeling for the just boundaries of art (and in these respects an admirable genius may err), but he has no sense of beauty, and to want this is to want the sense

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<sup>1</sup> Letter of 23d March 1819.

of the creative power of mind. . . . But hell and death are his real sphere." If, with respect to Michelangelo, Shelley had thoroughly laid to heart his own valuable theory "that the canons of taste, if known, are irrefragable, and that these are to be sought in the most admirable works of art,"<sup>2</sup> he would sooner or later have come to a different or greatly modified conclusion. In fact, he appears finally to have enlarged his perception, for we find in his admirable *Defence of Poetry*, written in 1821, the following passage: "It exceeds all imagination to conceive what would have been the moral condition of the world if neither Dante, Petrarch, Boccaccio, Chaucer, Shakespeare, Calderon, Lord Bacon, nor Milton, had ever existed; if Raphael and Michelangelo had never been born; if the Hebrew poetry had never been translated; if a revival of the study of Greek literature had never taken place; if no monuments of ancient sculpture had been handed down to us; and if the poetry of the religion of the ancient world had been extinguished together with its belief." The passage in *Marengli* relative to the greatness of Florentine sculpture must also be held to include—and even principally to apply to—Michelangelo. This poem was written before Shelley had studied the works of that mighty genius with any amplitude.

His visit to Pompeii was very impressive and delightful to Shelley, partly from the beauty of individual works, and especially from the free play allowed to natural influences. "I now understand why the Greeks were such great poets; and above all I can account, it seems to me, for the harmony, the unity, the perfection, the uniform excellence, of all their works of art. They lived in a perpetual commerce with external nature, and nourished themselves upon the spirit of its forms. Their theatres were all open to the mountains and the sky: . . . the odour and the freshness of the country penetrated the cities." In another connection, after visiting Ravenna, he observes: "It seems to have been one of the first effects of the christian religion to destroy the power of producing beauty in art."

With respect to architecture, Shelley was greatly struck, besides various antique buildings, with the splendour of Milan Cathedral, more especially its outside. He was no admirer of St. Peter's; and one can see, on more occasions than one, how much less impressed he was by the architectural than by

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<sup>2</sup> These terms are not Shelley's own, but Mrs. Shelley's, as a summing-up of her husband's views (Preface to the *Essays and Letters*, p. xvii).

the natural beauties of the scenes he visited—as, for instance, Palestrina and the Baths of Caracalla.

As a boy he loved music: “he could not bear any turns or twists in music, but liked a tune played quite simply.” This art, indeed, affected him deeply; and, though there is nothing to show that he had any practical knowledge of it, he could go to the small extent of playing a tune on the piano with one hand (if not possibly somewhat further than this). Yet he had not, properly speaking, “an ear for music,” nor was he at all in the habit of singing or humming tunes. To decidedly ugly sounds he was painfully sensitive; as, for example, the voice of a Scotch servant-girl at his Edinburgh lodgings, recorded by Hogg. Yet I think we are scarcely bound to believe that “*whenever* she entered the room, or even came to the door, he rushed wildly into a corner, and covered his ears with his hands.” When asked what she had had for dinner, the damsel invariably replied, “Sengit heed and bonnocks;” and this produced from Shelley, seemingly with the like constancy, the appeal—“Send her away, Harriet! oh, send her away! for God’s sake, send her away!” Shortly before his leaving England in 1818, he became an assiduous frequenter of the Italian opera, luxuriating much in Mozart; and was singularly delighted with one ballet, as danced by Madlle. Milanie. Of ordinary theatres he saw very little: in fact, as far as comedy was concerned, he entertained a strong feeling of moral aversion. “*There is comedy in its perfection,*” he said in one instance. “Society grinds down poor wretches into the dust of abject poverty, till they are scarcely recognizable as human beings; and then—instead of being treated as what they really are, subjects of the deepest pity—they are brought forward as grotesque monstrosities to be laughed at.”

#### XXIII.—PROMETHEUS AND THE CENCI.

We have now come to Shelley’s zenith. Like a Dante passing from heaven to heaven under the escort of Beatrice, the poet of *Julian and Maddalo* stepped at once into another demesne of poetry, and yet into another: in each he plucked and now wears its own peculiar, long-delaying, unperishing laurel.

There is, I suppose, no poem comparable, in the fair sense of that word, to *Prometheus Unbound*. The immense scale and boundless scope of the conception; the marble majesty and extra-mundane passions of the personages; the sublimity of

ethical aspiration; the radiance of ideal and poetic beauty which saturates every phase of the subject, and almost (as it were) wraps it from sight at times, and transforms it out of sense into spirit; the rolling river of great sound and lyrical rapture; form a combination not to be matched elsewhere, and scarcely to encounter competition. There is another source of greatness in this poem neither to be foolishly lauded nor (still less) undervalued. It is this:—that *Prometheus Unbound*, however remote the foundation of its subject-matter, and unactual its executive treatment, does in reality express the most modern of conceptions—the utmost reach of speculation of a mind which burst up all crusts of custom and prescription like a volcano, and imaged forth a future wherein man should be indeed the autocrat and renovated renovator of his planet. This it is, I apprehend, which places *Prometheus* clearly, instead of disputably, at the summit of all latter poetry:<sup>\*</sup> the fact that it embodies, in forms of truly ecstatic beauty, the dominant passion of the dominant intellects of the age, and especially of one of the extremest and highest among them all, the author himself. It is the ideal poem of perpetual and triumphant progression—the Atlantis of Man Emancipated.

This supreme work was not yet completed when another only less great (many excellent judges think it the higher of the two) was also produced. I have already referred to *The Cenci* as the noblest English tragedy of modern times—a position which has been very generally and unreservedly accorded to it. The question of comparative merit is one to be determined according to sympathy rather than direct competition; and those minds—for the most part the soundest and finest—which embrace human character in powerful conflict and interaction as the one unrivalled subject of poetry are fully justified in preferring *The Cenci* to *Prometheus*. I have stated above the ultimate ground for my own contrary estimate: the *Prometheus* is a typical work in a quite other sense than *The Cenci*, and, being typical not only of the highest things but most emphatically of the inventor's mind, it is, I think, his one unparalleled masterpiece. *The Cenci* is moreover, if I am not mistaken, a more chequered achievement; the characters of Count Cenci

<sup>\*</sup> I confine my view solely to *English* poetry; one or two very great foreign names must occur to the reader's mind, and abash mine from so much as taking them into account. I may add that nothing is said in the text about the flaws perceptible in *Prometheus Unbound*—occasional supersubtleties of thought, defects of execution, &c. &c.: not that I dispute their being there, but that my immediate purpose does not demand their indication

and Beatrice, and all the portion of the play in which they figure, being throughout a weft very superior to the warp which constitutes the residue. With these mere generalities, and referring the reader to the drama itself, and Shelley's preface and his wife's notes, for further elucidation, I leave this splendid performance. In my own notes will likewise be found, as regards both *The Cenci* and *Prometheus*, many particulars as to the views and aims of Shelley in relation to them, especially as to his wish to get the former acted on the stage.

*Prometheus Unbound* was begun while the poet was staying at Byron's villa at Este in or about September 1818, and was continued, to the end of the third act, up to the early days of April 1819: the fourth lyrical act was an afterthought, only completed late in December of the same year, at Florence. The estimation in which the poem was held by enlightened contemporaries is enshrined in the anecdote that Campbell, the now rapidly evanescent artificer of *Pleasures of Hope* and *Gertrude of Wyoming*,<sup>1</sup> said to Medwin: "*Prometheus Unbound*—it is well named: who would *bind* it?"

*The Cenci* was written chiefly in the Villa Valsovano, being begun on the 14th of May, and finished towards the middle of August 1819.<sup>2</sup> Shelley said to Trelawny: "I don't think much of it: it gave me less trouble than anything I have written of the same length." To Peacock he wrote that the composition had been "a fine antidote to nervous medicines, and kept up, I think, the pain in my side, as sticks do a fire."

*The Cenci* and *Prometheus* were respectively published in England in or about March and August 1820.

#### XXIV.—POEMS ON SUBJECTS OF THE DAY.

It may be convenient to group together here at once a few

<sup>1</sup> These operose performances will no doubt be long survived by some of the national lyrics of the same author, which are indeed very fine. As Medwin affirms (*Life of Shelley*, vol. i. p. 334, and vol. ii. p. 196) that Campbell used the expression above quoted in talking to Medwin himself, we are bound to credit that he did so. However, it was not Campbell's own joke, but Theodore Hook's, in the *John Bull*. The *Literary Gazette* also got hold of it; for the review of *Prometheus* in that paper says—"We turn to *Prometheus Unbound*, humbly conceiving that this punning title-page is the soothest in the book, as no one can ever think him worth binding." I believe Campbell was not a contributor to the *Literary Gazette*, and should not therefore be branded, even by surmise, as the vile and loathsome ruffian who wrote that critique—or rather that libel. The vomit of creation who wrote another libel, in the form of a review of *Queen Mab*, in the same paper (see p. 114), was apparently a different person; for he admitted some poetic ability in *Queen Mab* and in Shelley, whereas the reviewer of *Prometheus* acknowledged absolutely none,—and the like, to all intents and purposes, may be said of the reviewer of *The Cenci*, probably the same individual.

<sup>2</sup> Shelley, in a letter to Leigh Hunt dated 15th August 1819, says he is "on the eve of completing" this tragedy. Lady Shelley therefore antedates it a little in stating (*Shelley Memorials*, p. 114) that it was finished "a month or two after" the day given to its dedication, 29th May.

poems of Shelley's inspired by incidents, fertile of indignation or of laughter, then going on in England.

The most valuable of these is *Peter Bell the Third*, which indeed has always appeared to me a *chef d'œuvre* of its kind, indicating possibilities of power in Shelley which it would certainly have been as contrary to his wishes as to his habits to work to any great extent, but which would have qualified him to descend into the arena of partisan satire, and to sear many doggish foreheads and readily-turned backs with the indelible brand of his scorn.<sup>1</sup> Nor is this the only poem in which a similar faculty is conspicuous. *Peter Bell the Third* is no doubt, and from its subject and tone must be, a much slighter as well as less finished performance than Byron's *Vision of Judgement*; but I think it is only inferior, and not very greatly so either, to that burst of Olympic cackinnation, that ever-pointing finger of obloquy. Shelley's squib—(for it is and professes to be no more, only that the squib which a Uriel can fire off differs considerably from that of a Guy-Fawkes boy)—was concocted during or immediately after his stay at the Villa Valsovano.

His other satirical work, *Swellfoot the Tyrant*, was begun a year later, August 1820. Shelley appears a little out of his groove here: one might compare him to a good public speaker in the pathetic style, who, taking up the humorous style at a moment's notice, finds himself well capable of working it, but unelastic in gesture and play of countenance. Still, *Swellfoot* also is a choice performance, with a spice of Aristophanic and another of Rabelaisian grotesque, none the less genuinely Shelleyan, and therefore truly imaginative. The drama was printed and just published anonymously ("London, published for the Author by J. Johnston, 98 Cheapside, and sold by all Booksellers, 1820")<sup>2</sup> when a menace from the Society for the Suppression of Vice caused its immediate withdrawal. The intelligent reader will no doubt not believe that it was written in a fit of entire Carolinian enthusiasm. If he does, he will be undeceived by the following extract from a letter which Shelley addressed to Mr. Peacock on the 12th of July 1820. "Nothing, I think, shows the generous gullibility of the English nation more than their having adopted her sacred Majesty as the

<sup>1</sup> The poet was not unconscious of his capacities in this line. One of his letters, dated 25th January 1822, says, "I began once a satire upon satire, which I meant to be very severe: it was full of small knives, in the use of which practice would have soon made me very expert." Of this satire I find no trace nor even mention elsewhere.

<sup>2</sup> Mr. Trelawny possesses a copy of this effusion in its original form.

heroine of the day, in spite of all their prejudices and bigotry. I, for my part, of course wish no harm to happen to her, even if she has, as I firmly believe, amused herself in a manner rather indecorous with any courier or baron. But I cannot help adverting to it as one of the absurdities of royalty that a vulgar woman, with all those low tastes which prejudice considers as vices, and a person whose habits and manners every one would shun in private life, without any redeeming virtues, should be turned into a heroine because she is a queen, or, as a collateral reason, because her husband is a king, and he, no less than his ministers, is so odious that everything, however disgusting, which is opposed to them, is admirable."

About the same time as *Peter Bell the Third*, Shelley wrote the *Masque of Anarchy*, the record of his fiery and righteous zeal against the authors of that "Manchester Massacre" which was then crimsoning the soil and the cheeks of Englishmen—a slaughter, by the mounted yeomanry, of several men and women who were attending an open-air Reform meeting at Peterloo. This poem was sent in November 1819 to Hunt for publication in the *Examiner*; but was withheld for prudential reasons, and never saw the light until separately printed in 1832. With great elevation of soul, and many splendid and unforgettable stanzas, *The Masque of Anarchy* is not, I think, exactly a masterpiece. One perceives that in it Shelley is writing something other than his own style; and the further he deviates from that, or the nearer he comes to the conditions he has chosen to prescribe for himself, so much the more faltering is his pace. There is a half-dozen of shorter poems, belonging to the same year, also denunciatory of the then political condition of England. These again, and on similar grounds, are among Shelley's less successful compositions: though the sonnet, *England in 1819*, and the *Similes for Two Political Characters*, have great energy of virus. He had a strong impression about this time that the misgovernment of his native country would bring on bankruptcy and actual revolution.

XXV.—PISA TO RAVENNA:—EPIPSYCHIDION.

On the 26th of January 1820 the Shelleys removed to Pisa: and in or about May, for the sake of the infant Percy's health,

<sup>1</sup> Miss Clairmont now remained behind at Florence, and was not again domesticated with the Shelleys—may indeed never have seen Shelley more. She appears, however, from a letter of the poet's dated 28th April 1822 (*Essays and Letters*, vol. ii. p. 280), to have been then with Mrs. Shelley at Spezia, close by Lerici. Captain Medwin met Miss Clairmont living *en pension* in Florence in 1820.

to the Bagni di Pisa (or di San Giuliano), four miles off. Shelley's own health also benefited here. At Pisa he had seen a good deal of the celebrated physician Vaccà, who recommended him to leave his ailments to nature, without medicine, which he mainly did henceforward. The acquaintance with this distinguished man was the more pleasant to Shelley, as their liberal political views were in sympathy. Some portion of the spring and summer was spent likewise at the house recently occupied by the Gisbornes at Leghorn. In August the Shelleys were back at the Bagni di Pisa.

Somewhere about this time, Shelley (we are told) having called at the Pisa Post-Office, an English officer in the Portuguese service apostrophized him with the exclamation, "What! are you that damned atheist Shelley?" and, without more ado, struck him to the ground with a stick, stunning him at the moment. He was a tall and powerful man. Shelley looked-up his acquaintance Mr. Tighe (a son of the authoress of the poem of *Psyche*), "who lost no time in taking measures to obtain satisfaction."<sup>1</sup> The proficient in theism and blackguardism was traced to the hotel of the Tre Donzelle, and thence to Genoa, whither Mr. Tighe (and it is said Shelley also) followed him: but he was never run down. This is another of the singular stories told by Shelley, and discredited by most of his hearers or biographers: the inclination of my own mind would be to accept it, were it not that I find Mr. Trelawny a decided disbeliever. Another authority informs me that some adventure of some kind or other did undeniably occur to Shelley at a Post-Office—but this was the Post-Office of Rome, and the date 6th May 1819. Possibly the narrator, Medwin, is more abroad in the auxiliary than in the leading circumstances of the case.

This gentleman<sup>2</sup>—"Captain Medwin, of the 24th Light Dragoons"—Shelley's second cousin and old schoolfellow, was now in Italy on his return from Bombay, and the poet invited him to his house at the Bagni di Pisa. It may have been towards the end of October that he arrived. A few days afterwards the Serchio river and a connecting canal overflowed their banks, flooded the neighbouring houses, including the Shelleys', and

<sup>1</sup> This is the expression used by Medwin (*Shelley Papers*, p. 59). It is obviously rather a loose one, considering that the assailant was never brought to book, and I am not sure whether or not we ought to understand it as implying that Shelley meant to fight a duel. Probably it does: though the poet "had some scruples about duelling," as appears *inter alia* from an anecdote, of trivial consequence, as to his receiving a sort of pettish challenge from Dr. Polidori in 1816, on account of some dispute in boating. This Shelley laughed off, but Byron resented it a little more seriously.

<sup>2</sup> He died at an advanced age in the summer of 1869.



dictated a rapid retreat. They and Medwin returned accordingly to Pisa, which, of all the cities visited by the poet, was on the whole the one that suited his health best. He lived on the south side of the Arno, next door to the marble palace which stands inscribed "Alla Giornata." Medwin had a severe attack of illness here, and Shelley tended him for six weeks with unremitting and minute carefulness.

It was soon afterwards that Shelley became acquainted with the beautiful Contessina Emilia Viviani, with whom he had a long-memorable *affaire de cœur*—as it may perhaps be most appropriately termed. He knew a certain Professor or ex-Professor P., an ecclesiastic, and confessor in the family of the Conte Viviani. The "Professore" is amusingly sketched by Medwin, and seems to have been a scamp of the impurest water—at any rate a very talented, accomplished, and learned scamp, and a first-rate talker.<sup>1</sup> He spoke to Shelley of the two daughters of the Conte, who, in consequence of the dislike of a young stepmother, had been shut up in convents—the elder, Emilia, in the Convent of St. Anne, in the suburbs of Pisa: and he proposed to introduce Shelley to her. I do not find the exact date given, but presume it to have been late in the autumn of 1820. Shelley visited Emilia, and was enraptured with her: her dreary seclusion, under which she pined miserably, the beauty equally of her mind and person, excited his tenderest sympathies. He made unsuccessful efforts to obtain her liberation from the convent, and exchanged locks of hair with her. Many of her letters to Shelley are still extant. Mostly she addresses him as "Caro Fratello," but in at least one instance she uses the startling term "Adorato Sposo."<sup>2</sup> "Emilia," says Medwin, "was indeed lovely and interesting. Her profuse black hair, tied in the most simple knot, after the manner of a Greek Muse in the Florence Gallery, displayed to its full height her brow, fair as that of the marble of which I speak. She was also of about the same height as the antique. Her features possessed a rare faultlessness and almost Grecian contour, the nose and forehead making a straight line. Her eyes had the sleepy voluptuousness, if not the colour, of Beatrice Cenci's. They had

<sup>1</sup> The *bon-mot* which is said to have cost him his professorial chair is too neat to be omitted. He was out at night in the streets of Pisa in company not strictly ecclesiastical or academic; and, being challenged by the patrol, replied—"Son un uomo pubblico, in una strada pubblica, con una donna pubblica."

<sup>2</sup> The passage, I am informed, is much to the following effect. Emilia is comparing herself to flowers at dawn-time, which have all the freshness of the dew upon them, and whose honey has been robbed as yet by no bee: "You alone have been my bee, O *adorato sposo*."

indeed no definite colour ; changing with the changing feelings to dark or light, as the soul animated them. Her cheek was pale too, as of marble—owing to her confinement and want of air, or perhaps ‘to thought.’” Emilia Viviani was soon after visited by Mrs. Shelley, as well as her husband, and in the carnival was allowed to pay them visits in return. Some further particulars concerning her will be found in my notes to *Epipsychidion*.

The one thing which it is important to know about her now is that she inspired that subtle and astonishing poem. I am not aware that even

“ A scandal-monger beyond all belief ”

has ever said or insinuated that Shelley’s love for Emilia (for love, in a certain sense, it may clearly be called) was other than “ Platonic : ” if anybody *has* said so, the statement is presumably as unworthy of attention as it is incapable of mathematical disproof. The reader who observes that *Epipsychidion* is the only one of Shelley’s long poems to which his widow appended no word of comment may perhaps infer that the Platonization was not absolutely to her mind : but that is neither here nor there. The poem—to take it on its own showing—reveals a state of feeling which most people have never experienced ; and this moreover it describes in terms which they cannot understand. As a pure outpouring of poetry, a brimming and bubbling fountain of freshness and music, magical with its own spray-rainbows, *Epipsychidion* is beyond praise, and beyond description. It is indeed (to the best of my knowledge) the most glowing and splendid idealization of the passion of love—or poem of ideal love, to put the same thing in inverted terms—ever produced in any language. I may confess, however, to doubting whether it is quite justifiable to complicate so abstract a poetic conception with so many obscurities or sublimations of personal allusion left unravelled. In *Epipsychidion* the very mood of mind tends towards the intangible ; while the framework of imagery or symbol remains to this day an enigma to students of the poetry and the life of Shelley—and this *as* a framework, not to speak of difficulties of detail or diction : and in such cases the reader who is puzzled is also palled. But Shelley, like Zeus, was a cloud-comPELLER ; and, of *his* clouds, even the most vaporous refuses to disperse.

The poem was written<sup>1</sup> towards the beginning of 1821, and was sent in February to London, and there published, semi-published, or nominally published, without Shelley's name. There was a small edition to be had for the buying, and no buyer applied. Shortly after this, Shelley wrote his noble *Defence of Poetry*, in reply to an article by Peacock in Ollier's *Literary Miscellany*. The *Defence* is an incomplete treatise; two other parts were to have been written.

Early in 1821 (probably before the end of January) Medwin brought Shelley acquainted with Edward Ellerker Williams, formerly a lieutenant in the 8th Dragoons, and his wife Jane. Lieutenant Williams had at first been in the navy, and then some years in India: he was about a year younger than Shelley, with something of a consumptive tendency lately come upon him.<sup>2</sup> Medwin says that he was a lineal descendant of a daughter of Cromwell. The Williamses were in the enjoyment of fairly competent means, and had two children. This acquaintance, which soon ripened into friendship, proved eminently pleasing to all concerned. Williams was gentle, generous, and fearless, fond of the water and manly exercises, with some faculty for drawing, and capable of writing correct verse. Of Mrs. Williams, whose musical proficiency and taste were a great delight to Shelley, we know from himself that she realized his antecedent conception of the Lady in *The Sensitive Plant*: could any more be said? The warmth of Shelley's feelings for Mrs. Williams, as disclosed in the various exquisite poems he addressed to her<sup>3</sup>—which all passed through her husband's hands—may indeed be said to hover on the confine between friendship and love; a love as refined and delicate as it was tender, and such as the true husband of Mary and genuinely attached friend of Williams could without blame both entertain and avow. Such a sentiment is one of the purest as well as most beautiful known to man.

These were years of revolution: and indeed what years, since the great disintegration of 1789-93, have not been so? and how many more are we not destined to see until the work of those mighty days shall be in some approximate degree openly ac-

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<sup>1</sup> Mr. Trelawny assures me very positively that Shelley first wrote *Epipsychidion* in Italian verse, and presented it to Emilia, and afterwards turned the Italian into English. This is a very startling assertion, and I hardly know how to take it.

<sup>2</sup> Medwin mentions this, with confirmatory details. I found Mr. Trelawny both unaware and sceptical of the alleged fact.

<sup>3</sup> See the poems, *Remembrance* (vol. iii. p. 100) &c., and my notes upon them.

cepted and firmly constituted? Spain and Naples had risen in 1820, and had been welcomed by the noble enthusiasm and the not less noble strains of Shelley: now, in 1821, it was the turn of Greece. On the 1st of April Prince Alexander Mavrocordato, whose acquaintance the poet had made at Pisa, called upon him, produced a proclamation issued by his cousin Prince Ypsilanti, and declared that Greece—the Holy Land of Shelley’s heart and intellect—would once again be free. The result was the drama of *Hellas*, of which more anon.

The Shelleys were now no longer leading the secluded—sometimes solitary—life which had mostly been their lot in Italy, and which (as the reader may have already noted) was likely to be little to the taste of Mary, nor entirely so to her husband’s, though it must be regarded as reasonably congenial, in the long run, to his real and deeper requirements. At present Medwin was in their house, and had been studying Arabic with the poet: Mavrocordato was the most constant visitor, and used to play at chess with Shelley, who was not a good hand at the game: the Williamses were on terms of increasing intimacy;—and he already saw something in private of Sgricci, the famous improvvisatore, whose faculty filled Shelley with admiring wonder.<sup>2</sup> Towards the end of this year, the circle of his acquaintances in Pisa enlarged greatly. Shelley and Williams did a good deal of boating together on the Arno, the Serchio, and its canal; recorded in the beautiful fragment *The Boat on the Serchio*, and in the note of Mrs. Shelley (which the reader should consult for details) to the poems of 1821. By July she and her husband were again at the Bagni di Pisa.

Hence Shelley went to pay Byron a visit at Ravenna, which he reached on the evening of the 6th of August. “One would think” (he wrote to his wife on that day, while at Bologna *en route*) “that I were the spaniel of Destiny; for, the more she knocks me about, the more I fawn on her. I had an overturn about daybreak; the old horse stumbled, and threw me and the fat vetturino into a slope of meadow, over the hedge. My angular figure stuck where it was pitched; but my vetturino’s spherical form rolled fairly to the bottom of the hill, and that with so few symptoms of reluctance in the life that animated it that my

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<sup>2</sup> The MS. book by Shelley which has passed through my hands contains a longish criticism by the English poet, written in Italian, of the improvisation of the tragedy of *Ettore* by Sgricci. It appears to have been done for publication in some review. Sgricci was born near Arezzo in 1788, and died in 1836.

ridicule (for it was the drollest sight in the world) was suppressed by my fear that the poor devil had been hurt. But he was very well."

XXVI.—THE WITCH OF ATLAS, ADONAI, HELLAS.

For convenience sake, I link here these three poems, the last compositions of some length (excluding *Epipsychidion*, already mentioned, and *Charles the First* and the *Triumph of Life*, both unfinished) which the thaumaturgic hand of Shelley was destined to indite. In strictness, however, we have already overpassed the date of the *Witch of Atlas*, and not quite reached that of *Hellas*.

The former was written in August 1820, in three days following a pedestrian excursion which Shelley had made alone up the Monte San Pellegrino, starting from the Bagni di Pisa. He sent it off to Mr. Ollier on the 20th of January 1821, but it was not published till after the poet's death. Neither Shelley nor any one else tells us who or what the Witch of Atlas is; and I am surprised not to find the subject so much as debated in any book of biography or elucidation.<sup>2</sup> It appears to me that, if we understand the Witch to be the Spirit (or a Spirit) of Beauty, in the most unrestricted sense of that word, we shall find significant many passages in the poem which otherwise read as mere brilliant fantasies: not that I perceive this clue to lead into every intricate recess and twilight cranny of the maze. If it fails in delicate hands, we may perhaps assume that, along with the symbolism or intention of the poem, Shelley mixed up some elements of what may be called a "fairy tale," equally enchanting, imperishable, and arbitrary. However this may be, he never, or scarcely at all, did anything more splendid than the *Witch of Atlas*: from first to last, it is consummate in imagination and workmanship. To some extent it pairs with *Epipsychidion*; and I think it is even the more finely artistic product of the two.

Keats died on the 23rd of February 1821, at Rome: Shelley (who had some months before invited his brother-poet to stay with him in Italy, but without any direct result) did not know of his death immediately, but, having learned it, he wrote *Adonais* in or about May as "the image of his regret and honour for poor Keats," and considered it "perhaps better, in point of execution, than anything he had written." The beauty and energy of its treatment are assuredly very great; and it will always

<sup>2</sup> This was written in 1869. Since then, in 1875, Mr. Swinburne (*Essays and Studies*) has offered some observations on the point. He professes to dissent from my suggestion, but to me he seems to coincide with it pretty closely.

possess an exceptional interest, as the tribute of love and admiration which one great poet eagerly paid to another, and as the record of his scorn against the literary bats who, by instinct and preference combined, had been flying for years past with leathern wings in the face of the light. If we distinguish between the execution and interest of the work on one side, and its poetical invention on the other, it may be doubted whether *Adonais* will eventually take, in the latter respect, a first-class position among Shelley's poems. To conceive such a subject from a truly original point of view is supremely difficult, and I question whether even Shelley can be said to have entirely attained to that. But, while one is reading *Adonais*, all such demur is waived in delight at the wonderful flow of poetry.

Any argument to prove the genuineness of Shelley's enthusiasm for Keats would be an impertinence; and still more impertinent any attempt to show that his enthusiasm was so beset with qualifications as not to be genuine at all. But it will be perfectly legitimate to exhibit, from Shelley's own writings, what was the precise balance of his mind on this subject. The first thing to be observed is that he admired *Hyperion* incomparably more than any other composition of its author; and the next, that, in the residue, he found much more to indicate genius than to justify the particular shapes in which that had developed itself. I shall here set down the principal observations; after which *Adonais* (with its preface) will have to speak for itself, as embodying what Shelley found it really essential to tell the world about Keats, when the work of the latter was accomplished, and its total value roughly ascertainable. "I have read Keats's poem [*Endymion*]: much praise is due to me for having read it, the author's intention appearing to be that no person should possibly get to the end of it. Yet it is full of some of the highest and the finest gleams of poetry; indeed, everything seems to be viewed by the mind of a poet which is described in it. I think, if he had printed about fifty pages of fragments from it, I should have been led to admire Keats as a poet more than I ought, of which there is now no danger." (6th September 1819.) "I have lately read your *Endymion* again, and even with a new sense of the treasures of poetry it contains, though treasures poured forth with indistinct profusion. This people in general will not endure; and that is the cause of the comparatively few copies which have been sold. I feel persuaded that you are capable of the greatest things, so you but

will." (To Keats, 27th July 1820.)<sup>1</sup> "Keats's new volume has arrived to us, and the fragment called *Hyperion* promises for him that he is destined to become one of the first writers of the age. His other things are imperfect enough, and, what is worse, written in the bad sort of style which is becoming fashionable among those who fancy that they are imitating Hunt and Wordsworth.<sup>2</sup> . . . . Where is Keats now? I am anxiously expecting him in Italy, when I shall take care to bestow every possible attention on him. I consider his a most valuable life, and I am deeply interested in his safety. I intend to be the physician both of his body and his soul; and to keep the one warm, and to teach the other Greek and Spanish. I am aware, indeed, in part, that I am nourishing a rival who will far surpass me: and this is an additional motive, and will be an added pleasure." (11th November 1820.) "Among the modern things which have reached me is a volume of poems by Keats; in other respects insignificant enough, but containing the fragment of a poem called *Hyperion*. . . . It is certainly an astonishing piece of writing, and gives me a conception of Keats which I confess I had not before." (15th November 1820.) "Among your anathemas of the modern attempts in poetry, do you include Keats's *Hyperion*? I think it very fine. His other poems are worth little:<sup>3</sup> but, if the *Hyperion* be not grand poetry, none has been produced by our contemporaries." (To Peacock, 15th February 1821.) "I am willing to confess that the *Endymion* is a poem considerably defective, and that perhaps it deserved as much censure as the pages of your Review record against it: but, not to mention that there is a certain contemptuousness of phraseology (from which it is difficult for a critic to abstain) in the review of *Endymion*, I do not think that the writer has given it its due praise. Surely the poem, with all its faults, is a very remarkable production for a man of Keats's age; and the promise of ultimate excellence is such as has rarely been afforded even by such as have afterwards attained high literary eminence. Look at book ii. line 833, &c.,

<sup>1</sup> This very interesting letter, then in the possession of Mr. Lewes, was published in an article by that gentleman on Shelley in the *Westminster Review* for April 1841: it is not printed elsewhere, I think. Shelley hereby conveys to Keats the invitation (mentioned in our next extract) to stay with him in Pisa.

<sup>2</sup> Here follow some very severe observations on some poem or other, represented only by a — in print. The poem indicated is not one of Keats's.

<sup>3</sup> Such a strong expression as this must not be taken too literally or thoroughly. Medwin says, and one can fully believe it is correct, that Shelley "often spoke with great admiration" not only of *Hyperion*, but also of *Isabella* and the *Eve of St. Agnes*.

and book iii. line 113 to 120: read down that page, and then again from line 193. I could cite many other passages to convince you that it deserved milder usage. . . . There was no danger that it should become a model to the age of that false taste with which I confess that it is replenished. . . . Allow me to solicit your especial attention to the fragment of a poem entitled *Hyperion*, the composition of which was checked by the review in question. The great proportion of this piece is surely in the very highest style of poetry. I speak impartially, for the canons of taste to which Keats has conformed in his other compositions are the very reverse of my own." (To the Editor of the *Quarterly Review*, 1820, but not eventually sent.)

*Hellas* was written in the autumn of 1821, finished about the end of October, and published early in the following spring. It must no doubt have been very rapid work, for Shelley himself terms it "a mere improvise." Based as it is in general scheme on the *Persæ* of Æschylus, and inartificially constructed out of the veering news of the day, this poem is still a solid and beautiful piece of work; and contains, especially in its lyrical choruses, many passages than which neither Shelley nor the English language has anything much better to show. It was fitting that the last complete work of some considerable length written by the glorious poet should be the expression of his deep-seated love for Greece, at a moment when to worship the land of Homer, Miltiades, Sophocles, and Plato, was also to hail the downfall of a crushing despotism, and the reawakening of a self-devoted people. The poet, the scholar, and the zealot of liberty, speak with one trumpet-tone in *Hellas*.

#### XXVII.—CRITIQUES AND SELF-CRITIQUES.

Here, unfortunately for ourselves and posterity, we have come to very nearly the close of Shelley's literary career. It may therefore now be not inappropriate to collect some of his utterances regarding his own position as a poet, and his attitude towards criticism from without, very generally abusive. Some of his most important expressions on these subjects are to be found in the prefaces &c. to his poems, to which the reader should refer. I will here extract only one of these, too important to be passed over. It occurs in a letter to Godwin, consequent upon that friend's strictures upon the *Revolt of Islam*, and is given in Mrs. Shelley's note to the poem (p. 421). "In this have I long believed that my power consists; in sympathy, and that part of the imagination which relates to sentiment and contemplation.



I am formed, if for anything not in common with the herd of mankind, to apprehend minute and remote distinctions of feeling, whether relative to external nature or the living beings which surround us, and to communicate the conceptions which result from considering either the moral or the material universe as a whole. Of course, I believe these faculties, which perhaps comprehend all that is sublime in man, to exist very imperfectly in my own mind. . . . I cannot but be conscious, in much of what I write, of an absence of that tranquillity which is the attribute and accompaniment of power."

Other important observations are as follows (I give the first merely as being the earliest definite expression<sup>1</sup> that we have from Shelley on the point):—"You must know that I either am or fancy myself something of a poet." (To Godwin, 24th February 1812.) "My poems<sup>2</sup> will, I fear, little stand the criticism, even of friendship. Some of the later ones have the merit of conveying a meaning in every word, and all are faithful pictures of my feelings at the time of writing them; but they are in a great measure abrupt and obscure. One fault they are indisputably exempt from—that of being a volume of fashionable literature." (January 1813.) "In poetry I have sought to avoid system and mannerism: I wish those who excel me in genius would pursue the same plan." (To Keats, 27th July 1820.) "My thoughts aspire to a production of a far higher character [than *Charles the First*]; but the execution of it will require some years.<sup>3</sup> I write what I write chiefly to inquire, by the reception which my writings meets with, how far I am fit for so great a task or not." (22nd February 1821.) "If I understand myself, I have written neither for profit nor for fame. I have employed my poetical compositions and publications simply as the instruments of that sympathy between myself and others which the ardent and unbounded love I cherished for my kind incited me to acquire." (1821.) "The poet and the man are two different natures: though they exist together, they may be unconscious of each other, and incapable of deciding on each other's powers and efforts by any reflex act. The decision of

<sup>1</sup> Except one printed for the first time in my notes, vol. iii. p. 441.

<sup>2</sup> The poems here referred to, spoken of as "a volume of Minor Poems," have never been published: unless we suppose some of those relegated to our Appendix to have been included among them. The letter from which our extract comes was written, it will be observed, about the time when *Queen Mab* was finished.

<sup>3</sup> Is this the *Triumph of Life*? One might suppose so, because, in a previous letter (16th February 1821), Shelley had said: "I am employed in high and new designs in verse: but they are the labours of years perhaps."

the cause, whether or no I am a poet, is removed from the present time to the hour when our posterity shall assemble : but the court is a very severe one, and I fear that the verdict will be *Guilty—Death*.” (19th July 1821.) “I despair of rivalling Lord Byron, as well I may; and there is no other with whom it is worth contending.” (9th August 1821.) “How do I stand with regard to these two great objects of human pursuit [fame and money]? I once sought something nobler and better than either; but I might as well have reached at the moon, and now, finding that I have grasped the air, I should not be sorry to know what substantial sum, especially of the former, is in your hands on my account. The gods have made the reviewers the almoners of this worldly dross; and I think I must write an ode to flatter them to give me some, if I would not that they put me off with a bill on posterity, which when my ghost shall present, the answer will be ‘no effects.’” (To Mr. Ollier, 25th September 1821.) “Lord Byron has read me one or two letters of Moore to him, in which Moore speaks with great kindness of me; and of course I cannot but feel flattered by the approbation of a man my inferiority to whom (!) I am proud to acknowledge.” (11th April 1822.) “I do not write: I have lived too long near Lord Byron, and the sun has extinguished the glow-worm—for I cannot hope (with St. John) that ‘the light came into the world, and the world knew it not.’” (May 1822.)

The preceding extracts relate mainly to the poet's own estimate of his works: those which succeed have to do with his critics. “As to the Reviews, I suppose there is nothing but abuse; and this is not hearty or sincere enough to amuse me.” (6th April 1819.) “Of course it gives me a certain degree of pleasure to know that any one likes my writings; but it is objection and enmity alone that rouses my *curiosity*.” (6th September 1819.) “If any of the Reviews abuse me, cut them out and send them: if they praise, you need not trouble yourself. I feel ashamed if I could believe that I should deserve the latter: the former, I flatter myself, is no more than a just tribute. If Hunt praises me, send it, because that is of another character of thing.” (6th March 1820.) “I am, speaking literally, infirm of purpose. I have great designs, and feeble hopes of accomplishing them. I read books, and though I am ignorant enough, they seem to teach me nothing. To be sure, the reception the public have given me might go far to damp any man's enthusiasm. They teach me, it may be said, only

what is true : very true, I doubt not, and the more true the less agreeable. I can compare my experience in this respect to nothing but a series of wet blankets." (15th November 1820.) "The reviews of my *Cenci* (though some of them, and especially that marked 'John Scott,' are written with great malignity) on the whole give me as much encouragement as a person of my habits of thinking is capable of receiving from such a source—which is inasmuch as they coincide with and confirm my own decisions. My next attempt (if I should write more) will be a drama, in the composition of which I shall attend to the advice of my critics, to a certain degree. But I doubt whether I *shall* write more. I could be content either with the hell or the paradise of poetry : but the torments of its purgatory vex me, without exciting my powers sufficiently to put an end to the vexation." (20th January 1821.)<sup>1</sup> "I hear that the abuse against me exceeds all bounds. Pray, if you see any one article particularly outrageous, send it me. As yet, I have laughed : but woe to these scoundrels if they should once make me lose my temper. I have discovered that my calumniator in the *Quarterly Review* was the Reverend Mr. Milman.<sup>2</sup> Priests have their privilege." (11th June 1821.) "I write nothing, and probably shall write no more. It offends me to see my name classed among those who have no name. If I cannot be something better, I had rather be nothing. My motive was never the infirm desire of fame ; and, if I should continue an author, I feel that I *should* desire it. This cup is justly given to one only of an age—indeed, participation would make it worthless : and unfortunate they who seek it and find it not." (10th August 1821.) "Do not let my frankness with you, nor my belief that you deserve it more than Lord Byron,<sup>3</sup> have the effect of deterring you from assuming a station in modern literature which the universal voice of my contemporaries forbids *me* either to stoop or to aspire to. I am, and I desire to be, nothing." (To Leigh Hunt, with regard to the proposal of *The Liberal*, 26th August 1821.) "The man must be enviably happy whom Reviews can make miserable. I have neither

<sup>1</sup> This letter is misdated "1820" in the *Shelley Memorials*, p. 135. It alludes to the *Witch of Atlas*, which was written in August 1820,—not to speak of other conclusive indications.

<sup>2</sup> See the note to *Adonais* (vol. ii. p. 453). The statement in our text applies to the critique of *Laon and Cythna* in 1819—not to that of *Prometheus*, which latter review was only printed in October 1821.

<sup>3</sup> According to the full context, the thing which Hunt "deserves more than Lord Byron" is not "station in modern literature" (which would have been a grotesque flattery on Shelley's part), but Shelley's "frankness" in explaining his own relation to the scheme proposed.

curiosity, interest, pain, nor pleasure, in anything, good or evil, they can say of me. I feel only a slight disgust, and a sort of wonder that they presume to write my name." (25th January 1822.)

These extracts—which could easily be supplemented by the statements of biographers, were it worth while—speak for themselves. They indicate that Shelley was absolutely above the level of criticism, and was, as a poet, his own sufficient law to himself; but that, at the same time, his comparative languor of production in the last year or so of his life was partly due to the perception that, however much he might exert his poetic powers, their results met with no adequate sympathy or recognition. He would have done nothing to curry favour: being received with disfavour time after time, he was the less inclined to re-encounter it once more. Though sometimes despondent, he was by no means unconscious (as how *could* he be?) of his own powers both of reason and of imagination, of the calibre of his poems, and of their right to appeal to posterity if not to contemporaries. At one time, indeed, he had considered the poetic faculty in himself to be hardly equal to the logical and metaphysical, and perhaps he never definitely reversed this estimate: but he resolved, at an early stage of his career, to use poetry as his means of self-expression, and he directed his studies accordingly.

#### XXVIII.—RAVENNA TO LERICI.

Shelley, as we have seen, arrived on the 6th of August 1821 on a visit to Byron at Ravenna. The latter was now domesticated with the Countess Guiccioli, whose judicial separation from her husband had been effected, but she was just at present staying at Florence. Shelley considered Byron immensely improved by this connexion: "he is becoming what he should be—a virtuous man." Yet he soon found that the change of conduct was not exactly the result of a change in ideas,—that the quasi-husband of La Guiccioli was still essentially much the same man as the miscellaneous debauchee of Venice: and he concluded that the lady, a truly loving and loveable person, would hereafter "have plenty of leisure and opportunity to repent her rashness." Byron had at Ravenna "two monkeys,<sup>1</sup> five cats, eight dogs, and ten horses; all of whom (except the horses) walk about the house like the masters of it. Tita the

<sup>1</sup> Three monkeys, along with "an eagle, a crow, and a falcon," are mentioned in another of Shelley's letters.

Venetian [late a gondolier, afterwards with Byron in Greece up to his death, and finally a messenger in the India House in London] is here, and operates as my valet; a fine fellow with a prodigious black beard, and who has stabbed two or three people, and is one of the most goodnatured-looking fellows I ever saw."

Among the first things that Shelley heard from Byron was a calumny affecting Shelley himself, in which Mr. and Mrs. Hoppner, whom he had known in Venice, were mixed up. Mr. Hoppner was Consul-General there, his wife was a native of Switzerland; and the impression which Shelley had received of them in the former instance was peculiarly favourable and sympathetic. He now wrote to Mary, asking her to refute the calumny, which he regarded as a most vile and disgraceful one. "Imagine my despair of good, imagine how is it possible that one of so weak and sensitive a nature as mine can run further the gauntlet through this hellish society of men." Mary felt as indignant as her husband, and wrote a letter in reply, which Byron engaged to forward to the Hoppners with his own comments. What this calumny was has never yet been distinctly stated. Mrs. Shelley's reply refers to "C.'s illness at Naples," and to the last letter of Elise—who, as we have seen, had been a nursemaid in Shelley's family since the time when they were sojourning near Geneva.<sup>1</sup> A sentence from his answer to Mary is worth extracting. "I do not wonder, my dearest friend, that you should have been moved. I was at first; but speedily regained the indifference which the opinion of anything and anybody, except our own consciences, amply merits, and day by day shall more receive from me." The strong expressions used in these letters should not be understood as truly misanthropic: Shelley was to the last thoroughly free from misanthropy, properly so called.

There was a question at this time whether Switzerland or some other place should be selected for the residence of Byron and the Countess Guiccioli. At his friend's request, Shelley

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<sup>1</sup> The following is a passage in Shelley's letter. "The calumny . . . is evidently the source of the violent denunciations of the *Literary Gazette*—in themselves contemptible enough, and only to be regarded as effects, which show us their cause." We turn to the *Literary Gazette* for 19th May 1821, critique of *Queen Mab*; and find Shelley (by implication) termed an "incestuous wretch"—and then farther on: "To such [a man] it would be a matter of perfect indifference to rob a confiding father of his daughters, and incestuously to live with all the branches of a family whose morals were ruined by the damned sophistry of the seducer."

wrote to the lady, dissuading her and her family from choosing Switzerland; and she in reply begged Shelley not to leave Ravenna without bringing Byron along with him. Shelley regarded such a request from a lady as a law; and determined therefore not to lose sight of Lord Byron for any time until he should have brought him to Pisa, which his lordship **was now** minded to select for his sojourn.<sup>1</sup>

At Ravenna was started, apparently by Byron,<sup>2</sup> the project of a quarterly review or magazine, to be the organ for the author of *Cain* and *Don Juan*, and his immediate friends, to express their not invariably well-received sentiments. Shelley conveyed the proposal to Leigh Hunt on the 26th of August, saying that Byron's suggestion was for the three to publish in this magazine all their future original compositions, and to share the profits. Shelley at first opposed Byron's scheme; and, in writing to Hunt, he expressed in confidence his resolute determination not to accept either any part of the profits, or any lustre that might be reflected on himself, in popular eyes, by so close an association with Byron. Moreover he was afraid of both shackling himself and injuring the other writers by such a joint plan. He did, however, furnish some writings for the magazine, which commenced soon after his death under the name of *The Liberal* (the title first suggested was *The Hesperides*); but, even had he survived, he would have had no pecuniary interest in it.

The routine of life at Ravenna is thus described by Shelley. "Lord Byron gets up at two. I get up, quite contrary to my usual custom (but one must sleep or die, like Southey's sea-snake in *Kehama*), at twelve. After breakfast we sit talking till six. From six till eight we gallop through the pine-forests which divide Ravenna from the sea; then come home and dine; and sit up gossiping till six in the morning. I do not think this will kill me in a week or fortnight, but I shall not try it longer."

The Autumn and winter of 1821-2 were spent in Pisa by both Byron and Shelley. The former inhabited the Casa Lanfranchi: Shelley and his wife were in the Tre Palazzi on the opposite

<sup>1</sup> A very brief record of the opinion which La Guiccioli formed of Shelley may here be preserved. James Smith records of her conversation, not long after the death of Byron, "Bysshe Shelley she denominates a good man."

<sup>2</sup> Medwin, however, says that the first suggestion was made by Shelley, with a view to benefiting Leigh Hunt. This is quite conceivable; though the project, as schemed out for taking practical shape, is ascribed to Byron.

side of the Lungarno.<sup>2</sup> As we have already noted, they had now plenty of society—in fact, more than enough for the poet. Daily meetings with Byron, riding, pistol-practice—at which both the poets were more than fairly good, Shelley's hand being particularly steady—cheered or diverted many hours. Shelley was not a graceful horseman, though he had had considerable practice. The Williamses were now living in their own apartments in the same house with the Shelleys. The poet had about this time a singular plan of life in his head: he wished to obtain political employment at the court of a native Indian prince, and consulted his friend Peacock, who had for some three years held an appointment in the India House, as to the feasibility of the plan. The reply was that such a post was open to none save servants of the East India Company.

About the beginning of 1822 another friend was added to this Pisan circle, and one who soon established a position of great prominence and intimacy—Mr. (commonly called Captain) Edward John Trelawny. We owe to this gentleman one of the best books extant regarding the poet, whom he understood and loved at once. The genuine worshiper of Shelley will always entertain a respectful affection for Trelawny, still happily among us; not to speak of the singular interest attaching to his own career in Greece, and previously in a wandering sea-life shadowed forth with more or less accuracy in that fascinating book, *The Adventures of a Younger Son*. The first meeting with Shelley must be told in Trelawny's own words. "The Williamses received me in their earnest cordial manner. We had a great deal to communicate to each other, and were in loud and animated conversation, when I was rather put out by observing in the passage near the open door, opposite to where I sat, a pair of glittering eyes steadily fixed on mine: it was too dark to make out whom they belonged to. With the acuteness of a woman, Mrs. Williams's eyes followed the direction of mine, and, going to the doorway, she laughingly said: 'Come in, Shelley; it's only our friend Tre just arrived.' Swiftly gliding in, blushing like a girl, a tall thin stripling held out both his hands: and, although I could hardly believe—as I looked at his flushed, feminine, and artless face—that it could be the poet, I returned his warm pressure. After the ordinary greetings and courtesies, he sat down and listened. I was

<sup>2</sup> They had been in the Casa Fiaschi, Lungarno, in 1820—as appears from a letter, of the 7th March in that year, addressed by Mrs. Shelley to Miss Sophia Stacey, now Mrs. Catty.

silent from astonishment. Was it possible this mild-looking beardless boy could be the veritable monster at war with all the world?—excommunicated by the Fathers of the Church, deprived of his civil rights by the fiat of a grim Lord Chancellor, discarded by every member of his family, and denounced by the rival sages of our literature as the founder of a Satanic school? I could not believe it: it must be a hoax. He was habited like a boy, in a black jacket and trowsers which he seemed to have outgrown—or his tailor, as is the custom, had most shamefully stinted him in his ‘sizings.’ [The jacket was an object of some scorn to Mrs. Shelley.] Mrs. Williams saw my embarrassment, and, to relieve me, asked Shelley what book he had in his hand.—‘Calderon’s *Magico Prodigioso*: I am translating some passages in it.’—‘Oh, read it to us!’ Shoved off from the shore of commonplace incidents that could not interest him, and fairly launched on a theme that did, he instantly became oblivious of everything but the book in his hand. The masterly manner in which he analysed the genius of the author, his lucid interpretation of the story, and the ease with which he translated into our language the most subtle and imaginative passages of the Spanish poet, were marvellous, as was his command of the two languages. After this touch of his quality I no longer doubted his identity. A dead silence ensued. Looking up, I asked ‘Where is he?’—Mrs. Williams said: ‘Who? Shelley? Oh, he comes and goes like a spirit, no one knows when or where.’ Presently he reappeared with Mrs. Shelley.”

The translation which he was now making from Calderon was almost contemporaneous with that, still finer and more difficult, from Göthe’s *Faust*; a work which he read about this time “over and over again, and always with sensations which no other composition excites: it deepens the gloom and augments the rapidity of ideas.” Shelley had, however, been familiar with *Faust* for years past. Mr. Peacock says that Brockden “Brown’s four novels [*Wieland*, *Ormond*, *Edgar Huntly*, and *Arthur Mervyn*], Schiller’s *Robbers*, and Göthe’s *Faust* [which last he began reading in 1815], were, of all the works with which he was familiar, those that took the deepest root in his mind, and had the strongest influence in the formation of his character.” The translation from *Faust* appeared in the first number of the *Liberal*; both this and the Calderon translation had been done to serve as the basis of a paper which Shelley meant to write. Göthe became acquainted with the former, and expressed his hearty approbation of it.



The poet thought Trelawny noble and generous; and Mrs. Shelley soon—too soon—had reason to regard him as the only quite disinterested friend she had at hand. He it was who, at a very early date of the acquaintanceship, suggested the idea of the boat which was to prove so ill-omened. On the 15th of January he offered the model of an American schooner; but this design was overruled by Williams, who proposed another that he had brought from England, done by a naval friend, the reverse of perfectly safe. This Trelawny got an intimate acquaintance at Genoa, Captain Daniel Roberts, R.N.,<sup>1</sup> to undertake. The boat was named the *Don Juan*, and was to be the property of Shelley and Williams jointly. Captain Roberts remonstrated against the design, but could not dissuade Williams from it.

Two singular incidents, which threatened serious consequences but came to little, marked the close of Shelley's stay in Pisa.

In December he learned that a man had been condemned to be burned to death at Lucca for an act of sacrilege—the scattering of the eucharistic wafers off an altar. One less inimical than Shelley to intolerance and the modes of “Iberian priests” might well have felt some measure of indignant horror at such a sentence. He forthwith proposed to Byron and Medwin that they and himself should arm, rescue the man at all costs on his coming forth for execution, and carry him off to the Tuscan frontier. He also communicated with Lord Guilford, the English minister at Florence, and was preparing to promote a general memorial to the Grand Duke. It soon turned out, however, that the judicial atrocity was not to be perpetrated: the prisoner had had his sentence commuted to labour at the galleys.

On the 24th of March occurred a *fracas* much talked of in books relating to Lord Byron, but which must here be dismissed with brevity. Byron, Shelley, Count Pietro Gamba (brother of La Guiccioli), Captain Hay, Trelawny, and Mr. Taafe, an Irish gentleman, were riding near the gate termed Le Piagge, with the ladies following in a carriage, when a serjeant-major of hussars, named Masi, dashed through them, disconcerting Mr. Taafe, who was not a good rider. He appealed to Byron, who, along with Shelley, rode after the serjeant-major. A disturbance ensued; Masi slashed about

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<sup>1</sup> This gentleman survived till 1873.

with his sword, and made some show of ordering out the guard at the gate, to arrest the party; Byron and Gamba spurred on towards the Casa Lanfranchi. The serjeant-major now assaulted Trelawny; when Shelley interposed his body, and received a smart blow with the hilt of the sword, which knocked him off his horse, and was sufficiently severe to turn him sick. Some further incidents led up to the crowning feat—which was a stab with a pitchfork administered to the hussar by a servant of Byron or of the Gambas. The wound was of some gravity, but not mortal. Shelley spoke of the whole affair as “a trifling piece of business enough.” It sufficed, however, along with some other quarrels and deeper-lying political causes, to make the government send out of Tuscany Count Pietro Gamba and his father, and hence also to abridge the stay in Pisa of Lord Byron, who moved off to Leghorn, and soon afterwards to Genoa.

## XXIX.—SHELLEY AT LERICI.

On the 26th of April the Shelleys and Williamses left Pisa for the Casa Magni, a house situated on the very edge of the sea-shore, between the villages of Lerici and San Terenzo, in the Genoese territory. The poet had made a casual visit to this coast in the preceding summer, and had ever since pondered its attractions of land and sea for a residence during the hot season. The house, a white building with arches, had once been a Jesuit convent, and was perfectly lonely; the scenery was soft and sublime; the natives were semi-savages; provisions had to be fetched from Sarzana, at a distance of three miles and a half, and the general means of comfort were scanty, like the victuals. A dining-room and four bed-rooms composed the establishment, which the wives did not greatly relish, but made extremely pleasant with music, conversation, and tender domesticities. Shelley's constant habits of benevolence did not abate in this wild and half-inhabited region: wherever there was sickness in a house within his range, there would he be found, nursing and advising.\*

The small schooner, the *Don Juan*, arrived on the 12th of May. Shelley and Williams retained a sailor-boy, named Charles Vivian, who was expert at managing her; and her first performances filled them with satisfaction. Of course they were now continually out on the sea, and the milder pleasures

\* I give this interesting fact from the statement of a friend, Mr. Franklin Leifchild, who stayed a little while on the spot some years ago, and there met an old man who recollected Shelley and his ways—and this one among them.

of inland navigation sank into insignificance. Shelley, according to the skilled evidence of Trelawny, was extremely awkward at sea, besides having his mind continually elsewhere; Williams was not unpromising, but inexperienced. Both were far more confident than cautious, and disinclined to submit to the warnings addressed to them by Trelawny as to the great difference between the chances well out at sea and those of the land-locked bay close to their residence. It was a season of sultry heat and long drought: but this was, to Shelley, small objection or none, for he revelled in heat, and would court any amount of scorching, whether from the sun of summer abroad, or from the winter fire within-doors. There was something portentous, a kind of ominous and trance-like splendour, in the scene and the season. We hear its echoes in the *Triumph of Life*; a poem whose long processional suspense, and full-charged visionary mysticism, might seem to derive from days muttering with low thunder, and heavy with unrelaxed glare or gathering densities of cloud. In his boat or in some sea-cave, in oppression of sunlight or tremulous softness of moonlight, Shelley continued this astonishing poem. He had begun it at Pisa, after throwing aside the drama of *Charles the First*—an undertaking which he mentions now and again with a strong feeling of its lofty requirements, but no great personal relish for the work. Probably, among friends and acquaintances at Pisa, and with more than enough to fritter away his time, he found it difficult to concentrate his mind and hand for so grave and unaccustomed an effort. "A devil of a nut it is to crack," he said in a letter to Mr. Peacock, dated in January 1822.

Nor were portents wanting of another kind than those of sea, sky, and climate. Here are three curious stories, pertaining to the last couple of months of Shelley's life, and of which the reader may make what he pleases.

On the 6th of May Shelley and Williams were walking on the terrace of the house in a moonlight evening, when the poet grasped his companion's arm violently, and stared hard at the surf, exclaiming, "There it is again—there!" He ultimately "declared that he saw, as plainly as he then saw me [Williams], a naked child rise from the sea, and clap its hands as in joy, smiling at him." This child was Byron's natural daughter Allegra, who had died of fever in the Convent of Bagnacavallo on the 19th of April.<sup>1</sup>

On the 23rd of June he was heard screaming at midnight in

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<sup>1</sup> So in a copy of the register. Byron had "20 April" inscribed on a tablet.

the saloon. The Williamses ran in, and found him staring on vacancy. He had had a vision of a cloaked figure which came to his bedside, and beckoned him to follow. He did so ; and, when they had reached the sitting-room, the figure lifted the hood of his cloak, disclosed Shelley's own features, and, saying "Siete soddisfatto?" vanished. This vision is accounted for on the ground that Shelley had been reading a drama attributed to Calderon, named *El Embozado, ó El Encapotado*, in which a mysterious personage, who has been haunting and thwarting the hero all his life, and is at last about to give him satisfaction in a duel, finally unmasks, and proves to be the hero's own wraith. He also asks "Art thou satisfied?"—and the haunted man dies of horror.

On the 29th of June some friends distinctly saw Shelley walk into a little wood near Lerici, when in fact he was in a wholly different direction. This was related by Byron to Mr. Cowell.

Shelley had received news on the 20th that Leigh Hunt and his family had reached Genoa. Hunt, after some deliberation, and extraordinary delays in the transit, was come to Italy to join in the project of *The Liberal*. Shelley had by this time resolved that he could not even so much as act as the link between Lord Byron and Hunt: but he at once prepared to start in the *Don Juan* to Leghorn, whither the new-comer was proceeding to meet his lordship. After his two months at Lerici, perhaps the happiest he had ever known, and marked by an interval of unusually good health, he went off to Leghorn on the 1st of July, with Williams. He was in high spirits; Mary, who, having recently had a miscarriage, was unable to accompany her husband, felt uncommonly depressed, and beset by melancholy forebodings. High spirits were themselves ominous of evil to Shelley; who "had recently remarked that the only warning he had found infallible was that, whenever he felt peculiarly joyous, he was certain that some disaster was about to ensue." A wind in the north-west, we are told, no less than extreme heat, was wont to exhilarate him. The last verses which Shelley wrote, and which have not come down to us, consisted of a welcome to Leigh Hunt.

A voyage of seven hours and a half took Shelley to Leghorn, where he greeted Hunt with fervid impetuosity. He rushed into his arms, exclaiming that he was "so inexpressibly delighted—you cannot think how inexpressibly happy it makes me!" He then went on with Hunt to Pisa, where both himself and Byron retained their residences; and he saw his friends

settled in their apartments in the Casa Lanfranchi, which Byron, after some friendly debates between himself and Shelley, had fitted up for the family.<sup>1</sup> Shelley accompanied Hunt about Pisa, still in high spirits, though his friend thought him less hopeful than of old.

A considerable change for the better had, however, taken place in Shelley's exterior during his residence in Italy. He had grown larger and more manly; his chest was perhaps three or four inches fuller in girth; his voice was stronger, his manner more confident and less changeful. His hair, still youthful in abundance and growth, had at a very early age (I presume as soon as 1817, or even sooner) begun to turn grey, and this had continued, though not to a very serious extent; but his visage remained unwrinkled, and his general aspect almost boyish (as we have just seen in Trelawny's account). This, however, was very much a matter of varying expression: no face was a livelier mirror of the subtle change and play of emotion than Shelley's—and, as the feeling shifted, he might have been taken at this period for nineteen years of age, and immediately afterwards for forty. His countenance took every expression—earnest, joyful, touchingly sorrowful, listlessly weary; but the predominant aspect was one of promptitude and decision. In describing Shelley's appearance at the threshold of manhood, I said that his features "were in some sort feminine." Trelawny has employed the same epithet; and I am told that, on one occasion while out walking with a friend in Italy, Shelley was taken for a woman in man's clothes. But this feminine aspect is liable to be understood in too positive a sense, especially by persons who accept the portraits in good faith. Mr. Thornton Hunt says that the poet was not, properly speaking, feminine-looking; his shoulders, though not broad, were too square for that, and "the outline of the features and face possessed a firmness and *hardness* entirely inconsistent with a feminine character: the outline was sharp and firm,"—the beard not strong, but clearly marked.<sup>2</sup> The general look was delicate, but "the

<sup>1</sup> Some accounts say that Shelley was the paymaster: but I suppose his own statement (*Relics of Shelley*, p. 187) in a letter to Hunt must be taken as conclusive: "Lord E. had kindly insisted upon paying the upholsterer's bill."

<sup>2</sup> Some approach to a pair of moustachios, Trelawny informs me, had about this time been made by Shelley—but they were very little of a pair. As regards his general appearance, I may perhaps as well give here the notes which I roughly jotted down concerning the portrait by Miss Curran (daughter of the Irish statesman) when I saw it in 1863 in the Exhibition of National Portraits at South Kensington, to which it had been contributed by Sir Percy Shelley. My notes were made at a time when the detailed statements left by biographers as to Shelley's appearance were by no means present to my memory: and, by their entire consonance with those statements so far as apparent age and com-

points" (as a grazier has it) showed far more than common masculine vigour. And this was in Shelley's character, as well as his face. With all his tremulous sensibility and superficial shyness, he possessed not only a great power of fascination, but uncommon force of will—to which, indeed, the tenour of his life bears amplest testimony. All who approached him tended to yield to his dictate: "his earnestness was apt to take a tone of command so generous, so free, so simple, as to be utterly devoid of offence, and yet to constitute him a sort of tyrant over all who came within his reach."

Whatever may have been his mood of the moment, whether "in high spirits" or "less hopeful than of old," Shelley took anything but a cheerful view of the prospects of Leigh Hunt in connexion with Lord Byron; and some effort was needed to control his own indignation at the shiftiness of his lordship. The latter had determined to leave Tuscany in consequence of the exile of the Gambas, and showed little disposition to fashion his plans according to the necessities or conveniences of Hunt with regard to the proposed magazine: moreover Mrs. Hunt, long in bad health, was pronounced by Vaccà to be hopelessly consumptive (although in fact she survived to an advanced age).

Two letters dated the 4th of July, one to Mrs. Shelley and the other to Mrs. Williams, are the last lines of writing extant from the hand of Shelley, and prove how acutely he felt for the distresses and uncertainties of his newly arrived friends. The reply of Mrs. Williams, written on the 6th, is also extant, and has been shown to me by Trelawny. It contains a farther singular foreboding: a reference—playful at the moment, but immediately turned into tragic—to Shelley's being about to join Plato in another world. In the poet's own letter to his wife the final words are "I have found the translation of the *Symposium*;" which, we may suppose, he was looking up for insertion in the *Liberal*. He himself was indeed bidden to another symposium—one which endures through eternity, at which Socrates is a

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plexion are concerned, may tend to confirm the accuracy of the portrait, with regard to these points at least. The work was painted in 1819 (begun on 7th May, the day after the affair at the Roman Post-Office), when Shelley's real age was twenty-seven. "Small life-size. Age about nineteen. Plain green background. Waved hair, dark or darkening brown. Complexion fair, but as if a good deal exposed to air, giving rather a coppery-red hue. Eyes quite a dark blue. Mouth *entrouvert*, with a kind of curl of aspiration and apprehending. Open shirt, blue coat. Quill in hand; left not seen. Gives a decided impression of a poet, and the bad qualities of the picture are not of an offensive kind. Flat broad painting, very slight but not thin."—I am told, that the late distinguished painter Mulready knew Shelley well, and said it was simply impossible to paint his portrait—he was "too beautiful."

guest once more, with Plato, Dante, Shakespeare, Bacon, and how many others beloved by Shelley, none more exalted than he, none crowned with a purer or more perennial garland.

XXX.—DEATH AND OBSEQUIES.

Shelley left Pisa on the night of the 4th of July for Leghorn, where he chiefly remained the next three days, though he was in Pisa again on the 6th and 7th. On this latter day, the last whose evening he was to witness, he said to Mrs. Leigh Hunt: "If I die to-morrow, I have lived to be older than my father; I am ninety years of age." Williams at Leghorn was homesick, short as his absence had been; Shelley troubled, and anxious to return in consequence of a desponding letter he had received from his wife. He brought from his banker's a canvas bag full of Tuscan crown-pieces. On Monday the 8th, about 3 P.M., they set sail from Leghorn for Lerici, taking leave of Trelawny, who was in charge of Byron's yacht the *Bolivar*, and who by a fatality was prevented from accompanying them owing to the want of a port-clearance, and the consequent prospect of the full term of quarantine. Captain Roberts watched with his glass, from the top of Leghorn light house, the progress of Shelley and Williams along the waves.

The day was terribly hot, with a dull dense calmness; clouds were gathering from the south-west, black and ragged. The Genoese mate of the *Bolivar* remarked too truly to Trelawny that "the devil was brewing mischief." A sea-fog came up, and wrapped the boat from sight.

"I went down into the cabin," says Trelawny, "and sank into a slumber. I was roused up by a noise overhead, and went on deck. . . . It was almost dark, though only half-past six o'clock. The sea was of the colour, and looked as solid and smooth as a sheet of lead, and covered with an oily scum. Gusts of wind swept over without ruffling it; and big drops of rain fell on its surface, rebounding as if they could not penetrate it. There was a commotion in the air, made up of many threatening sounds coming upon us from the sea. Fishing-craft and coasting vessels under bare poles rushed by us in shoals, running foul of the ships in the harbour. As yet the din and hubbub was that made by men; but their shrill pipings were suddenly silenced by the crashing voice of a thunder-squall that burst right over our heads. For some time no other sounds were to be heard than the thunder, wind, and rain. When the fury of the storm, which did not last for more than twenty

minutes, had abated, and the horizon was in some degree cleared, I looked to seaward anxiously, in the hope of descriing Shelley's boat among the many small craft scattered about." No trace of her was to be seen : she had made Via Reggio by the time the storm burst.\*

Days ensued of horrible suspense to the wives—alas ! the widows—of Shelley and Williams, and of harrowing search and unremitting exertion to Trelawny. These need not now be dwelt upon. On the 22nd of July two corpses were found washed ashore ; that of Shelley near Via Reggio on the Tuscan coast—that of Williams near the tower of Migliarino, at the Bocca Lericcio, a distance of three miles. This corpse was in a piteous state : of Shelley's " the face and hands, and parts of the body not protected by the dress, were fleshless." A volume of *Æschylus*<sup>2</sup> was in one pocket : Keats's last book, lent to him by Hunt, and doubled back at the *Eve of St. Agnes*, was in the other, as if hastily thrust away when Shelley, absorbed in reading, was suddenly disturbed. Williams had seemingly attempted to swim : Shelley, being unable to do this, had more than once declared that, in any such contingency, he would be no trouble to anybody, but go down at once. It was only a few months before that the poet, inspirited by witnessing Trelawny's ease in swimming, had made a disastrous attempt for himself, and would then have drowned but for his companion's succour : he took it with the utmost coolness, saying—" It's a great temptation ; if old women's tales are true, in another minute I might have been in another planet." Three weeks later than Shelley and Williams, the sailor-boy, Charles Vivian, then a mere skeleton, was also thrown ashore, about four miles off. In September the schooner likewise was found : she had not capsized, but had sunk in ten to fifteen fathom water, and was considerably injured,<sup>3</sup> especially by a hole in the stern.

On the 8th of July, the day of Shelley's death, two Italian feluccas or fishing-boats had started, along with his schooner, in the same direction ; so Trelawny has recently stated in print. On the same evening or the following morning an English-made

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\* Medwin considered that he had seen the *Don Juan* at the moment of her disappearance. He says that on the afternoon of 8th July, being on a merchant-vessel five or six miles from the Bay of Spezia, he saw to leeward a schooner which he regarded as an English pleasure-boat. The squall burst, and concealed the schooner from view : when it lulled, no trace of her was visible. (*Life of Shelley*, vol. ii. p. 278.)

<sup>2</sup> Some authorities say "Sophocles," but it is a mistake.

<sup>3</sup> "Uninjured," says Mrs. Shelley, (vol. iii. p. 122). But the precise details given by Lady Shelley, from the examination made by Captain Roberts, show this to be a mistake (*Shelley Memorials*, p. 201)—not to speak of other testimony.



oar, believed to have come out of the schooner, which the Italian sailors however strenuously denied, was noticed in an Italian boat at Leghorn, one of those that had gone out and returned on the same occasion. Captain Roberts, who examined the schooner carefully after her recovery, came to the conclusion at first that she had been swamped in a heavy sea, but afterwards that she had been run down by one of the feluccas in the squall; and in this the Genoese dockyard authorities, and other competent persons generally, agreed. Some suspicions of foul play arose: it was surmised (as recorded by Leigh Hunt and his son) that a native boat had attempted to board the *Don Juan* piratically, tempted by the sum of money that she carried. Any suspicion of this kind, however, remaining unconfirmed, died out; and for years and years past nobody had disputed the conclusion that the schooner had been either swamped by the sea or accidentally run down. It is only of late, 1875, that the old suspicion of a shameful and detestable crime has again been publicly raised, and with added circumstance and cogency. It was said<sup>1</sup> that an old sailor had recently died at Spezia, confessing to the priest that he was one of the crew that ran-down Shelley and Williams, and he begged the priest to publish the confession. The crime, he said, was committed under the impression that Lord Byron was on board, with a large sum of money. They did not intend to sink the boat, but to board her and murder Byron: she sank as soon as struck. Trelawny considers this alleged confession to be highly consistent with the internal evidence of the case, and he still believes it to be true. The story was somewhat closely investigated at the time by persons on the spot; and it appears to be established that in 1863—not so recently as had at first been inferred—a boatman died near Sarzana, making (or at any rate alleged on reasonable authority to have made) a confession of his having taken part in the murder, as above stated, of Shelley and Williams.<sup>2</sup> Beyond this, the roots of the question have not yet been reached. What

<sup>1</sup> Miss Trelawny wrote this from Rome on 22nd November 1875 to her father, the friend of Shelley.

<sup>2</sup> Sir Vincent Eyre, writing to the *Times* on 28th December 1875, says that the account is this: "A boatman, dying near Sarzana, confessed about twelve years ago that he was one of the five who, seeing the English boat in great danger, ran her down, thinking Milord Inglese was on board, and they should find gold." This account reaches us by the following stages: (1) Sir V. Eyre was, in May 1875, informed as above by (2) a lady, an old friend of the Shelley family, living in a villa overlooking the Bay of Spezia, who had been so informed by (3) an Italian noble once residing in the vicinity, but now dead, who had been so informed by (4) the priest to whom the confession was made—and who (as Sir Vincent implies) did not violate the secret of the confessional because he left the boatman unnamed. Sir Vincent mentioned the matter to a friend of the Trelawny family and thus it came round to Miss Trelawny in November 1875.

we really want to know is, not whether some such confession was in fact rumoured in 1863, and again in 1875, but whether it was actually made, and was demonstrably or probably true. This has not yet been settled in the affirmative; and one would be fain to credit the negative as long as one can.

The corpses of Shelley and Williams were in the first instance buried in the sand, and quick-lime was thrown in. But such a process, as a final means of disposing of them, would have been contrary to the Tuscan law, which required any object thus cast ashore to be burned,<sup>1</sup> as a precaution against plague; and Trelawny, seconded by Mr. Dawkins, the English Consul at Florence, obtained permission to superintend the burning, and carry it out in a manner consonant to the feelings of the survivors. This process was executed with the body of Williams on the 15th of August—on the 16th with Shelley's. A furnace was provided, of iron bars and strong sheet-iron, with fuel, and frankincense, wine, salt, and oil, the accompaniments of a Grecian cremation: the volume of Keats was burned along with the body.<sup>2</sup> Byron and Leigh Hunt, with the Health-Officer and a guard of soldiers, attended the poet's obsequies. It was a glorious day, and a splendid prospect—the cruel and calm sea before, the Apennines behind. A curlew wheeled close to the pyre, screaming, and would not be driven away; the flame arose golden and towering. The corpse had now turned a dark indigo-colour. "The only portions that were not consumed," says Trelawny, "were some fragments of bones, the jaw, and the skull; but what surprised us all was that the heart remained entire. In snatching this relic from the fiery furnace, my hand was severely burnt." The ashes were coffered, and soon afterwards buried in the Protestant Cemetery in Rome. This was done at first under the direction of Consul Freeborn, and with the usual rites, for the authorities were urgent for immediate

<sup>1</sup> This is distinctly stated both by Mrs. Shelley and by Lady Shelley. Yet Trelawny shows quite as clearly that the burning of the bodies was only allowed after some solicitation, and was "an unprecedented proceeding." We are to understand that summary burning, as for instance in a lime-kiln, would have been the ordinary Italian plan; and that the "unprecedented" thing was the removal of the once hastily interred bodies, the ceremonial cremation after the classic pattern, and the delivery of the ashes to the surviving relatives.

<sup>2</sup> Captain Trelawny has no recollection of this detail; and he of course is the authority for all matters connected with the cremation. Still, it seems difficult to disregard the statement in the *Shelley Memorials* (p. 200), probably derived from Leigh Hunt: "The copy of Keats was lent by Leigh Hunt, who told Shelley to keep it till he could give it to him again with his own hands. As the lender would receive it from no one else, it was burnt with the body." The like statement is made in Leigh Hunt's *Autobiography*; and a letter from Mr. Browning (Hunt's *Correspondence*, vol. ii. p. 266) also makes it plain that Hunt continued to give this account of the matter.—I have lately (May 1877) been informed on good authority that the volume of Keats was buried in the sand along with Shelley's corpse; and that, when the corpse was taken up, the volume was found to have entirely perished, save only its binding. The latter may or may not have been burned.

action; but Trelawny, shortly visiting the spot, found that Shelley's grave lay amid many others,—so he exhumed the ashes, and redeposited them, with no further consultation of the authorities, in a spot of ground selected and purchased by himself. He planted six young cypresses and four laurels by Shelley's grave, and had his own dug close beside, with a stone which remains (and long may it remain) uninscribed. He added the quotation from Shakespeare to the inscription upon Shelley's grave, which runs exactly as follows :—

PERCY BYSSHE SHELLEY  
COR CORDIUM  
NATUS IV AUG. MDCCXCII  
OBIIIT VIII JUL. MDCCCXXII.

" Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange."

Though buried in the Protestant Cemetery, Shelley is not strictly in the same enclosed ground with his son William and Keats, but in a space immediately adjoining. He is in the *new* cemetery, they are in the *old* one. Further burials in the old cemetery were discontinued about this period, because the College of Fine Arts in Rome objected (and reasonably) that the frequent planting of cypresses and other trees in that enclosure would obscure the view of the pyramid of Caius Cestius.

I will here only add that Mary Shelley returned to England (whither she had been preceded by Mrs. Williams) in the autumn of 1823, died in February 1851, and is interred at Bournemouth. Not far off, at Christchurch, her son has erected a sumptuous monument to her and his illustrious father's memory. His own seat, Boscombe, is in the same vicinity. This son, Percy Florence, succeeded to the baronetcy on the death of Sir Timothy in April 1844. Godwin had died in 1836.

#### XXXI.—ANECDOTES AND EXCERPTS.

I find myself little inclined or qualified to dilate at this point upon Shelley's character and genius, or upon the loss which the world and English literature suffered in his death. If his writings do not speak for themselves to the reader's intellect and heart, and if the record of so lofty, beautiful, and pure a life—one so steeped in every noblest enthusiasm, and developing into every noblest performance—is not sufficient, the biographer may well despair of supplementing these. I at any

rate feel an oppressive sense of incompetence, of the meagreness and futility of verbal estimate, as I stand within the mighty shadow, and reflect what terms might be wanted to express it. Reverence and love, and a passionate tribute of admiration, may best besee the biographer: and these are not the feelings which find their most apt expression in analytic words—rather in silence and absorption of spirit.

As regards the poems, the only observation I wish to add here is that their astonishing beauty of musical sound—admitted on all hands as one of their quite exceptional excellences—is combined with, perhaps partly dependent on, an indifference, uncommon in degree among finished poetical writers, to mere *correctness* of rhyming structure. The precise attention I had to bestow on this point brought the fact very forcibly before me—revealed a looseness of rhyming very much greater than I had before observed in my less technical readings of Shelley. Now, as Shelley himself opined, “the canons of taste are to be sought in the most admirable works of art;” and the combination, in his poems, of inexactitude of rhyming with almost unrivalled music of sound, suggests strongly whether this may not after all be the *right way* to attain the highest forms of verbal harmony in poetry—of course, given the true and great master. I will not enlarge upon the point, but simply append a list of loose rhymes to be found upon five pages<sup>1</sup> taken absolutely at random; a list selected with a purpose would exhibit a still stronger case:—“Lot, thought—alone, shone—afar, war—stood, flood—evil, revel—strong, among—none, groan—drove, love—sinecure, fewer—count, front, account—require, Oliver—off, enough—down, one—promotion, motion—amid, pyramid—floors, alligators—river, ever, wheresoever—thee, thee (twice over)—low, how—fail (rhymeless)—despair, dear—accept not, reject not.” Try yet two other pages at random:—“Good, solitude, flood—lot, thought—alone, on—firmament, lament—despair, here—withdrawn, gone, moan—burning, morning—die, me—fell, befell.”

It will, I think, be more to the purpose of a true presentation of Shelley's character if, instead of perorating upon it, I cite here a few out of the many illustrative anecdotes; and these I shall cull with the sole object of such illustration, and in the words (mostly condensed) of the narrators—careless whether the impression produced by them be grave or mirthful. I will

<sup>1</sup> Of my edition of 1870.

also add two estimates of Shelley's genius given by pre-eminent living poets, and of enduring value when the mere exertations of critics shall have vanished from record. Shelley's personality was especially self-consistent—a solid rock of native genuineness, giving forth varied but not inharmonious manifestations. No one ought to be surprised at singularities, oddities, or semi-absurdities, in these phases of character; and anybody whose sympathy is with *men*, and not with such substitutes as "humanity," the "poet-soul," or the like cheap abstractions, will feel the greatness in Shelley even more conceivable, instead of less so, when he has thoroughly explored the by-ways of his nature. The little that Mrs. Shelley has written concerning her husband shows a love and admiration of his personal character of which only a small part should be set down to the score of conjugal affection; and the unconventional nature of Trelawny, oscillating between violence and romance, seems to have entered into Shelley's more sympathetically than that of any other biographer. To Hogg and Peacock, valuable as were their acumen and opportunities, Mr. Thornton Hunt demurs as writers of Shelley's life in any complete sense; and his remark on his father in the same capacity appears to me particularly right. Leigh Hunt "was scarcely suited to comprehend the strong instincts, indomitable will, and complete unity of idea, which distinguished Shelley: accordingly we have from my father a very doubtful portrait, seldom advancing beyond details which are at once exaggerated and explained away by qualifications."—I now proceed to the anecdotes, to which I append the names of the several narrators, and the date, actual or approximate, to which the circumstances pertain. The flavour of an anecdote is very volatile, and seldom uninjured by transfer into a different vehicle of words.

Shelley in boyhood "had a wish to educate some child, and often talked seriously of purchasing a little girl for that purpose. A tumbler who came to the back door to display her wonderful feats attracted him, and he thought she would be a good subject for the purpose: but all these wild fancies came to nought. He did not consider that board and lodging would be indispensable." (Miss Shelley, *circa* 1807.)

"If mercy to beasts be a criterion of a good man, numerous instances of extreme tenderness would demonstrate his worth. We were walking one afternoon in Bagley Wood: on turning a corner, we suddenly came upon a boy who was driving an ass. It was very young and very weak, and was staggering beneath

a most disproportionate load of faggots ; and he was belabouring its lean ribs angrily and violently with a short, thick, heavy cudgel. At the sight of cruelty Shelley was instantly transported far beyond the usual measure of excitement : he sprang forward, and was about to interpose with energetic and indignant vehemence. I caught him by the arm, and to his present annoyance held him back, and with much difficulty persuaded him to allow me to be the advocate of the dumb animal. [En-sues a dialogue between Hogg and the boy, in which the latter is put to shame.] Shelley was satisfied with the result of our conversation. Although he reluctantly admitted that the acrimony of humanity might often aggravate the sufferings of the oppressed by provoking the oppressor, I always observed that the impulse of generous indignation, on witnessing the infliction of pain, was too vivid to allow him to pause." (Hogg, *circa* 1810.)—"I wish you to look out for a home for me and Mary and William, and the kitten who is now *en pension*." (Shelley, from Mont Alègre, to Peacock in England, 1816.)—"The Grotta del Cane we saw, because other people see it ; but would not allow the dog to be exhibited in torture, for our curiosity. The poor little animals stood moving their tails in a slow and dismal manner, as if perfectly resigned to their condition—a cur-like emblem of voluntary servitude. The effect of the vapour, which extinguishes a torch, is to cause suffocation at last." (Shelley, 1819.)

"It now seems an incredible thing, and altogether inconceivable, when I consider the gravity of Shelley, and his invincible repugnance to the comic, that the monkey-tricks of the schoolboy could have still lingered ; but it is certain that some slight vestiges still remained. The metaphysician of eighteen actually attempted once or twice to electrify the son of his scout—a boy like a sheep, by name James ; who roared aloud with ludicrous and stupid terror whenever Shelley affected to bring by stealth any part of his philosophical apparatus near to him." (Hogg, *circa* 1810.)—"It may be imagined that Shelley was of a melancholy cast of mind. On the contrary, he was naturally full of playfulness, and remarkable for the *fineness* of his ideas ; and I have never met any one in whom the brilliance of wit and humour was more conspicuous. In this respect he fell little short of Byron ; and perhaps it was one of the great reasons why Byron found such a peculiar charm in his conversation." (Medwin, *circa* 1821.)—"Shelley, like other students, would, when the spell that bound his faculties was broken, shut

his books, and indulge in the wildest flights of mirth and folly. We talked and laughed, and shrieked and shouted, as we emerged from under the shadows of the melancholy pines. The old man I had met in the morning gathering pine-cones passed hurriedly by with his donkey, giving Shelley a wide berth, and evidently thinking that the melancholy Englishman had now become a raving maniac." (Trelawny, 1822.)

"With how unconquerable an aversion do I shrink from political articles in newspapers and reviews! I have heard people talk politics by the hour, and how I hated it and them! I went with my father several times to the House of Commons, and what creatures did I see there! What faces! what an expression of countenance! what wretched beings!" (Shelley, as reported by Hogg, *circa* 1811.)—"A newspaper never found its way to his rooms the whole period of his residence at Oxford; but, when waiting in a bookseller's shop, or at an inn, he would sometimes, although rarely, permit his eye to be attracted by a murder or a storm. If it chanced to stray to a political article, after reading a few lines he invariably threw it aside to a great distance; and he started from his seat, his face flushing, and strode about muttering broken sentences, the purport of which was always the same—his extreme dissatisfaction at the want of candour and fairness and the monstrous disingenuousness which politicians manifest in speaking of the characters and measures of their rivals." (Hogg, *circa* 1811.)—"Never have I seen him read a newspaper." (Medwin, *circa* 1821.)

"I was about to enter Covent Garden when an Irish labourer whom I met, bearing an empty hod, accosted me somewhat roughly, and asked why I had run against him. I told him briefly that he was mistaken. He discoursed for some time with the vehemence of a man who considers himself injured or insulted; and he concluded, being emboldened by my long silence, with a cordial invitation just to push him again. Several persons not very unlike in costume had gathered round him, and appeared to regard him with sympathy. When he paused, I addressed to him slowly and quietly, and (it should seem) with great gravity, these words, as nearly as I can recollect them: 'I have put my hand into the hamper, I have looked upon the sacred barley, I have eaten out of the drum, I have drunk and was well pleased; I have said *κὼς ὅμπα*, and it is finished.'—'Have you, sir?' inquired the astonished Irishman; and his ragged friends instantly pressed round him with—'Where is the hamper, Paddy?' 'What barley?' and the like. I turned

therefore to the right, leaving the astounded neophyte, whom I had thus planted, to expound the mystic words of initiation as he could to his inquisitive companions. I marvelled at the ingenuity of Orpheus—if he were indeed the inventor of the Eleusinian mysteries—that he was able to devise words that (imperfectly as I had repeated them, and in the tattered fragment that has reached us) were able to soothe people so savage and barbarous. ‘Κὸγξ ὀμπαξ, and it is finished!’ exclaimed Shelley, crowing with enthusiastic delight at my whimsical adventure [afterwards narrated to him]. A thousand times, as he strode about the house, and in his rambles out of doors, would he stop, and repeat aloud the mystic words of initiation; but always with an energy of manner, and a vehemence of tone and of gesture, that would have prevented the ready acceptance which a calm passionless delivery had once procured for them. How often would he throw down his book, clasp his hands, and, starting from his seat, cry suddenly with a thrilling voice, ‘I have said κὸγξ ὀμπαξ, and it is finished!’” (Hogg, *circa* 1811.)

“To be always in a hurry was Bysshe’s grand and first rule of conduct. His second canon of practical wisdom—and this he esteemed hardly less important than the former—was to make a mystery of everything, to treat as a profound secret matters manifest, patent, and fully known to everybody. A lively fancy, which imagined difficulties and created obstacles where none existed, was the true cause of a course of dealing that was troublesome and injurious to himself, and to all connected with him.” (Hogg, *circa* 1811.)

“I am determined to apply myself to a study that is hateful and disgusting to my very soul, but which is above all other studies necessary for him who would be listened to as a mender of antiquated abuses—I mean that record of crimes and miseries, history.” (Shelley, 1812.)—“I am unfortunately little skilled in English history; and the interest which it excites in me is so feeble that I find it a duty to attain merely to that general knowledge of it which is indispensable.” (Ditto, 1818.)

“He took strange caprices, unfounded frights and dislikes, vain apprehensions and panic terrors, and therefore he absented himself from formal and sacred engagements. He was unconscious and oblivious of times, places, persons, and seasons. When he was caught, the king of beauty and fancy would too commonly bolt. His flight from society was usually surreptitious and stealthy; but I have observed him to start up hastily, to declare publicly that his presence was imperatively required



elsewhere on matters of moment, and to retreat with as much noise and circumstance as an army breaking up its camp." (Hogg, *circa* 1813.)—"Amongst the persons who called on him at Bishopgate was one whom he tried hard to get rid of, but who forced himself on him in every possible manner. He saw him at a distance one day as he was walking down Egham Hill, and instantly jumped through a hedge, ran across a field, and laid himself down in a dry ditch. Some men and women who were haymaking in the field ran up to see what was the matter, when he said to them: 'Go away, go away! Don't you see it's a bailiff?' On which they left him, and he escaped discovery." (Peacock, *circa* 1815.)—"One morning I was in Mrs. Williams's drawing-room. Shelley stood before us with a most woful expression. 'Mary says she will have a party! There are English singers here, the Sinclairs: and she will ask them, and every one she or you know—oh the horror! For pity go to Mary, and intercede for me. I will submit to any other species of torture than that of being bored to death by idle ladies and gentlemen.' After various devices, it was resolved that Ned Williams should wait upon the lady, and see what he could do to avert the threatened invasion of the poet's solitude. Ned returned with a grave face. 'The lady,' commenced Ned, 'has set her heart on having a party, and will not be balked.' But, seeing the poet's despair, he added: 'It is to be limited to those here assembled, and some of Count Gamba's family; and, instead of a musical feast—as we have no souls—we are to have a dinner.' The poet hopped off rejoicing; making a noise that I should have thought whistling, but that he was ignorant of that accomplishment. Shelley in society, not thinking of himself, was as much at ease as in his own home; omitting no occasion of obliging those whom he came in contact with, readily conversing with all or any who addressed him, irrespective of age or rank, dress or address." (Trelawny, 1822.)

"My greatest content would be utterly to desert all human society. I would retire with you and our child to a solitary island in the sea; would build a boat; and shut upon my retreat the floodgates of the world. I would read no reviews, and talk with no authors. If I dared trust my imagination, it would tell me that there are one or two chosen companions beside yourself whom I should desire. But to this I would not listen: where two or three are gathered together, the devil is among them. And good far more than evil impulses, love far more than hatred, has been to me, except as you have been its object,

the source of all sorts of mischief. So on this plan I would be alone; and would devote either to oblivion or to future generations the overflowings of a mind which, timely withdrawn from the contagion, should be kept fit for no baser object. The other side of the alternative (for a medium ought not to be adopted) is to form for ourselves a society of our own class, as much as possible, in intellect or in feelings, and to connect ourselves with the interests of that society. Our roots never struck so deeply as at Pisa." (Shelley to his wife, 1821.)

"I knew Shelley more intimately than any man, but I never could discern in him any more than two fixed principles. The first was a strong irrepressible love of liberty; of liberty in the abstract, and somewhat after the pattern of the ancient republics, without reference to the English constitution—respecting which he knew little and cared nothing, heeding it not at all. The second was an equally ardent love of toleration of all opinions, but more especially of religious opinions—of toleration complete, entire, universal, unlimited; and as a deduction and corollary from which latter principle he felt an intense abhorrence of persecution of every kind, public or private." (Hogg, *circa* 1814.)

"He was one day going to town with me in the Hampstead stage when our only companion was an old lady, who sat silent and still, after the English fashion. Shelley was fond of quoting a passage from *Richard the Second*, in the commencement of which the king, in the indulgence of his misery, exclaims,

'For heaven's sake, let us sit upon the ground,  
And tell sad stories of the death of kings.'

Shelley, who had been moved into the ebullition by something objectionable which he thought he saw in the face of our companion, startled her into a look of the most ludicrous astonishment by suddenly calling this passage to mind, and, in his enthusiastic tone of voice, addressing me by name with the first two lines. 'Hunt,' he exclaimed,

'For heaven's sake, let us sit upon the ground,  
And tell sad stories of the death of kings.'

The old lady looked on the coach-floor, as if expecting to see us take our seats accordingly." (Leigh Hunt, 1817.)

"Shelley, in coming to our house that night, had found

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\* The reader who wishes to judge whether some of Hogg's anecdotes should not be taken *cum grano salis*, may compare this temperate and authentic version of the matter with that in Hogg's *Life*, vol. ii. pp. 304-7.

woman lying near the top of the hill, in fits. It was a fierce winter-night, with snow upon the ground; and winter loses nothing of its fierceness at Hampstead. My friend, always the promptest as well as most pitying on these occasions, knocked at the first house he could reach, in order to have the woman taken in. The invariable answer was that they could not do it. Time flies; the poor woman is in convulsions—her son, a young man, lamenting over her. At last my friend sees a carriage driving up to a house at a little distance. He plants himself in the way of an elderly person, who is stepping out of the carriage with his family. He tells his story: they only press on the faster. ‘Will you go and see her?’ ‘No sir; there’s no necessity for that sort of thing, depend on it. Impostors swarm everywhere: the thing cannot be done. Sir, your conduct is extraordinary.’ ‘Sir,’ cried Shelley, assuming a very different manner, and forcing the flourishing householder to stop out of astonishment, ‘I am sorry to say that *your* conduct is *not* extraordinary; and, if my own seems to amaze you, I will tell you something which may amaze you a little more, and I hope will frighten you. It is such men as you who madden the spirits and the patience of the poor and wretched; and, if ever a convulsion comes in this country (which is very probable), recollect what I tell you:—You will have your house, that you refuse to put the miserable woman into, burnt over your head!’ ‘God bless me, sir! Dear me, sir!’ exclaimed the poor frightened man, and fluttered into his mansion. The woman was then brought to our house, which was at some distance, and down a bleak path (it was in the Vale of Health);<sup>1</sup> and Shelley and her son were obliged to hold her till the doctor could arrive.” (Leigh Hunt, *circa* 1817.)

“When Shelley was staying in the villa of the Gisbornes, a most droll incident occurred. It appears that the servants, Giuseppe and Annunziata, who were man and wife, had been left behind with the Shelleys. One evening there had sprung up a thorough conjugal tempest; and Shelley, hearing Giuseppe abusing his wife very savagely, and also ill-using her, rushed upon him with a pistol, shouting, ‘I’ll shoot you, I’ll shoot you!’ The startled fellow ran for his very life, Shelley after him; till the former, coming to a shrubbery of laurels, managed to slip under them. Shelley in his eagerness darting past him, he in a few minutes found it possible to dodge back into the

<sup>1</sup> Mr. Thornton Hunt believes that Shelley carried the woman on his back for some way down the Vale of Health, her son’s strength having begun to fail him.

house unperceived. Shelley, seeing him no more, at last went back to the house ; where, to his unspeakable anaze, he found Giuseppe and Annunziata sitting together in the most amicable manner, addressing each other as 'Caro' and 'Carissima.' 'But were you not quarrelling even now?' exclaimed the perplexed poet. 'No, signor, we never quarrelled.' 'But I have been running after you in order to shoot you !' 'No, signor, you never ran after me, for I have been sitting here for the last hour or more. You must have fancied all this.' And—Giuseppe and Annunziata (who had both been considerably frightened) continuing to assure him that they had had no quarrel, and Mary Shelley, whom they had let into the secret, saying the same—Shelley was at last utterly mystified, and half inclined himself to believe that he must have fancied it." (Miss Mathilde Blind, 1820.)<sup>1</sup>

"He had never read *Wilhelm Meister*, but I have heard him say that he regulated his conduct towards his friends by a maxim which I found afterwards in the pages of Göthe : 'When we take people merely as they are, we make them worse; when we treat them as if they were what they should be, we improve them as far as they can be improved.'" (Mrs. Shelley, circa 1820.)

"Ready as Shelley always was with his purse or person to assist others, his purse had a limit, but his mental wealth seemed to have none ; for not only to Byron, but to any one disposed to try his hand at literature, Shelley was ever ready to give any amount of mental labour." (Trelawny, 1822.)

"The unmistakable quality of the verse would be evidence enough, under usual circumstances, not only of the kind and degree of the intellectual but of the moral constitution of Shelley ; the whole personality of the poet shining forward from the poems, without much need of going further to seek it. The *Remains*<sup>2</sup>—produced within a period of ten years, and at a season of life when other men of at all comparable genius have hardly done more than prepare the eye for future sight, and the tongue for speech—present us with the complete ingenuity of a

<sup>1</sup> This amusing anecdote had not hitherto (1870) been in print, and is therefore all the more worthy of preservation here. Miss Blind, who has kindly imparted it to me (along with one or two other particulars), received it from a lady connected with the Gisborne family, whose informants were the servants themselves. The anecdote is of much value as illustrating the poet's haziness of mind in matters of fact—thus tending to show how readily he may sometimes, without meaning to deceive, have fancied things, and related them as realities.

<sup>2</sup> This term includes of course the entire poetical works of Shelley, and is not limited to the *Posthumous Poems* (comprising *Julian and Maddalo*, *The Witch of Atlas*, and a number of minor compositions).

poet, as signal in the excellence of its several adaptitudes as transcendent in the combination of effects :—examples, in fact, of the whole poet's function of beholding with an understanding keenness the universe, Nature and Man, in their actual state of perfection in imperfection,—of the whole poet's virtue of being untempted, by the manifold partial developments of beauty and good on every side, into leaving them the ultimates he found them, induced by the facility of the gratification of his own sense of those qualities, or by the pleasure of acquiescence in the shortcomings of his predecessors in art, and the pain of disturbing their conventionalisms. 'The whole poet's virtue,' I repeat, of looking higher than any manifestation yet made of both beauty and good, in order to suggest, from the utmost actual realization of the one, a corresponding capability in the other, and, out of the calm, purity, and energy, of Nature, to re-constitute and store up, for the forthcoming stage of man's being, a gift in repayment of that former gift, in which man's own thought and passion had been lavished by the poet on the else-incompleted magnificence of the sunrise, the else-uninterpreted mystery of the lake ; so drawing out, lifting up, and assimilating, this ideal of a future man, thus desecrated as possible, to the present reality of the poet's soul, already arrived at the higher state of development, and still aspirant to elevate and extend itself in conformity with its self-improving perceptions of, no longer the eventual Human, but the actual Divine. In conjunction with which noble and rare powers came the subordinate power of delivering these attained results to the world in an embodiment of verse more closely answering to and indicative of the process of the informing spirit (failing as it occasionally does in art, only to succeed in highest art), with a diction more adequate to the task, in its natural and acquired richness, its material colour, and spiritual transparency (the whole being moved by and suffused with a music at once of the soul and the sense, expressive both of an external might of sincere passion, and an internal fitness and consonancy), than can be attributed to any other writer whose record is among us. . . . I pass from Shelley's minor excellences to his noblest and predominating characteristic. This I call his simultaneous perception of Power and Love in the absolute, and of Beauty and Good in the concrete ; while he throws, from his poet's station between both, swifter, subtler, and more numerous films, for the connexion of each with each, than have been thrown by any modern artificer of whom I have knowledge,—proving how (as he says)

'The spirit of the worm beneath the sod  
In love and worship blends itself with God.'

I would rather consider Shelley's poetry as a sublime fragmentary essay towards a presentment of the correspondency of the universe to Deity, of the natural to the spiritual, and of the actual to the ideal, than I would isolate and separately appraise the worth of many detachable portions which might be acknowledged as utterly perfect in a lower moral point of view, under the mere conditions of art." (Browning, 1851.)

"Shelley outsang all poets on record but some two or three throughout all time: his depths and heights of inner and outer music are as divine as Nature's, and not sooner exhaustible. He was the perfect singing-god; his thoughts, words, deeds, all sang together. . . . I do not think that justice has yet been done to Shelley, as to some among his peers, in all details and from every side. . . . The *Lines written among the Euganean Hills* [are] no piece of spiritual sculpture, or painting-after-the-life of natural things. I do not pretend to assign it a higher or a lower place: I say simply that its place is not the same. It is a rhapsody of thought and feeling coloured by contact with Nature, but not born of the contact; and such as it is all Shelley's work is, even when most vague and vast in its elemental scope of labour and of aim. A soul as great as the world lays hold on the things of the world; on all life of plants and beasts and men—on all likeness of time and death, and good things and evil. His aim is rather to render the effect of a thing than a thing *itself*; the soul and spirit of life rather than the living form, the growth rather than the thing grown. And herein he is unapproachable. . . . If Shelley had lived, *The Cenci* would not now be the one great play, written in the great manner of Shakespeare's men, that our literature has seen since the time of these. The proof of power is here as sure and as clear as in Shelley's lyric work; he has shown himself, what the dramatist must needs be, as able to face the light of hell as of heaven, to handle the fires of evil as to brighten the beauties of things. This latter work, indeed, he preferred, and wrought at it with all the grace and force of thought and word which give to all his lyrics the light of a divine life; but his tragic truth and excellence are as certain and absolute as the sweetness and the glory of his songs. The mark of his hand, the trick of his voice, we can always recognize in their clear character and individual charm; but the range is various, from the starry and heavenly heights to the tender and flowering fields

of the world, wherein he is god and lord. . . . The master-singer of our modern race and age ; the poet beloved above all other poets, being beyond all other poets—in one word, and the only proper word—divine.” (Swinburne, 1869.)

#### XXXII.—SHELLEY'S OPINIONS.

It will be proper here to give a slight but not indefinite glance at Shelley's opinions. I shall confine myself to three principal topics—1, the Existence or Nature of a Deity ; 2, the Immortality of the Soul ; and 3, Political Institutions. The reader will no doubt understand that I here enter into no controversy, and side with no disputant. To show that Shelley was right or wrong theoretically—still less so morally—wrong in being an atheist if he was one, or right in being a theist if he was that—is no part of my function : I have no sort of wish to “make him out” either one or the other, but solely to trace which of the two he was. Personally, my firm conviction is that he was entitled to hold his own speculative opinion, whatever it may have been : and so I leave this aspect of the question.

Shelley, dying before he had completed thirty years of age, was no doubt not at the end of his intellectual or speculative tether. What he might have become it is of course impossible to ascertain ; what he had been in very early youth is now of next to no consequence ; what he had attained to by the close of his life is the thing which it imports us to know. I shall therefore take as my starting-point the latest, and not the earliest, indications that I can find, and trace backwards from that point with lessening particularity ; only premising that, in chronological sequence, he was mainly an adherent of the sceptical system in his incipient manhood, or about the time of his studentship at Oxford, afterwards of French materialism, as in the notes to *Queen Mab*, and subsequently of the Berkeleian or Immaterial Philosophy. He became acquainted with Berkeley's writings at the instance of Southey, towards the beginning of 1812 ; and they continued to germinate increasingly in his mind from two or three years later. When he wrote the *Mont Blanc* in 1816, he was obviously more of an Immaterialist than a Materialist ; and so with the *Ode to Heaven* (1819), *Sensitive Plant* (1820), and other writings.

1. *The Existence or Nature of a Deity.* A Berkeleian believes<sup>1</sup> that it is impossible to prove the existence of matter as

<sup>1</sup> I put these abstruse matters without any pretence to philosophical accuracy. If the reader well versed in metaphysics perceives them to be badly put, he perceives no more than I am quite prepared to learn.

anything else than a perception of the mind, *because* it is impossible to prove that the perception in question may not be communicated to the mind by an immediate operation of Deity, without the intervention of any actual matter. He further believes that matter can not only not be proved to exist, but *can* be proved not to exist. Thus, from the first of these two beliefs, a thorough Berkeleyan *cannot* be an atheist, for the argument itself presupposes a Deity. But it is conceivable that Shelley was not a thorough Berkeleyan: he may, as an Immaterialist, have stopped short at the nature of the human mind; and may have thought that the perceptions of that mind, without either any operation of Deity thereon, or any actual matter, are our sole informants and criteria of phenomena. It therefore still remains to inquire whether or not Shelley became eventually a theist, and in what sense.

The latest indication I find on this subject is a dialogue between Shelley and Trelawny, related by the latter, and belonging probably to the Spring of 1822. Shelley is replying to Trelawny's inquiry "Why do you call yourself an atheist?" and says: "I used it [the name atheist] to express my abhorrence of superstition: I took up the word, as a knight took up a gauntlet, in defiance of injustice." There is not much to be made out of this. If reported with verbatim accuracy, it implies that Shelley in 1822 was still wont to call himself an atheist; and also that from first to last the term had been used for the purpose, not solely of definition, but partly of defiance.

In the year 1821 we meet with two phrases<sup>1</sup> which, taken on their own showing, would indicate belief in a God. In *Adonais* (vol. ii. p. 373)—

"A quickening life from the Earth's heart has burst,  
As it has ever done, with change and motion,  
From the great morning of the world when first  
God dawned on chaos."

In *The Boat on the Serchio* (vol. iii. p. 171)—

"All rose to do the task He set to each  
Who shaped us to His ends and not our own.  
The million rose to learn, and one to teach  
What none yet ever knew nor can be known."

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<sup>1</sup> There is also a third phrase, in the *Defence of Poetry*: "A poem . . . is the creation of actions according to the unchangeable forms of human nature as existing in the mind of the Creator, which is itself the image of all other mind." Here the word "Creator," having a capital initial letter (as printed in the *Essays and Letters*, vol. i. p. 12), seems at first sight to mean "Creative Deity," and, if it did so, the passage would be a very important one for our present purpose: but, on considering the entire clause and context, I can only infer that the "Creator" here spoken of is simply the human poet, ποιητής.



Of these phrases, the first certainly does not count for much : it may have little beyond a rhetorical or figurative significance, although properly it is an assertion of creative—or at any rate regulative—Deity. The second is more important. The poem is strictly personal to Shelley himself, and one can scarcely suppose he would put into it a theistic phrase if he steadfastly professed atheism. Still, one must hesitate before laying any very great stress, or putting any very sharply defined construction, on its terms.

We next (noting for what it may be worth the couplet from *Epipsychidion*—1821—quoted on p. 139) step back to the year 1819, and observe, in a letter to Leigh Hunt dated 27th September, an expression which counts for a good deal. "It would give me much pleasure to know Mr. Lloyd. Do you know, when I was in Cumberland, I got Southey to borrow a copy of Berkeley from him ; and I remember observing some pencil notes in it, probably written by Lloyd, which I thought particularly acute. One especially struck me as being the assertion of a doctrine of which even then I had long been persuaded, and on which I had founded much of my persuasions as regarded the imagined cause of the universe—'Mind cannot create, it can only perceive.' " To much the same effect, but more extended and ratiocinative, is a passage in an unfinished essay by Shelley *On Life*. Its date is not recorded, but I should presume it to be probably between 1815 and 1818, rather of the earlier than the later limit of date. I give in a condensed form the most important portion : "Nothing exists but as it is perceived. Pursuing the same thread of reasoning, the existence of distinct individual minds, similar to that which is employed in now questioning its own nature, is likewise found to be a delusion. Let it not be supposed that this doctrine conducs to the monstrous presumption that I, the person who now write and think, am that one mind. I am but a portion of it. The relations of *things* remain unchanged, by whatever system. Yet that the basis of things cannot be, as the popular philosophy alleges, Mind, is sufficiently evident. Mind, as far as we have any experience of its properties (and beyond that experience how vain is argument!) cannot create—it can only perceive. It is said also to be 'the cause.' But 'cause' is only a word expressing a certain state of the human mind with regard to the manner in which two thoughts are apprehended to be related to each other. It is infinitely improbable that the cause of mind—that is, of existence—is similar to mind." We shall probably not get be-

yond this in our endeavour to ascertain the bearing of Shelley's understanding with regard to the existence or nature of a Deity. Clearly, when he wrote these lines, he did not believe in what is called "an Intelligent First Cause"—the God, self-existent from all eternity, of theologians. At the same time, he did believe in a universal Mind, whereof he himself, the intellect or person Shelley, was a part; and he further believed that all we ordinarily call external objects, or matter, are but the sum of perceptions of the total Mind. I must leave it to theosophists to decide whether this comes nearest to theism, atheism, or pantheism—I presume to the last. I apprehend that from beginning to end—whether in *The Necessity of Atheism* or *The Boat on the Serchio*—Shelley's conception was equally and unswervingly alien from the Personal God or Immediate Providence of the Jewish, Christian, Mahometan, and so many other religions.

2. *The Immortality of the Soul.* As regards this question, we must primarily remember what we have just traced, viz.: That Shelley considered (at one stage of his speculations at any rate) that there are not, properly, separate minds, but that there is one universal mind informing many personalities; also that the so-called Material Universe is in fact a mere perception of Universal Mind, which Mind must consequently be eternal—or at any rate must endure as long as any perception, commonly called any Material Universe, shall endure. Therefore, in a certain sense, Shelley could not, at the same time with this belief, entertain a belief in the Mortality of the Soul, or of Mind. To withdraw from the sum of mind that particular mind currently termed Shelley would, according to this view of the matter, be an extinction of soul in the same sense (and no other) as the absorption into the sand of a ladle-full of sea-water is an annihilation of the sea.

But "the Immortality of *the* Soul" is generally understood as meaning "the eternal separate self-consciousness of every individual soul." Now it is plain that this doctrine is not necessarily involved in the hypothesis of Shelley as above expressed: he might, without self-contradiction, either add it to, or reject it from, his hypothesis. He might, for instance, believe that the portions of mind individuated in Keats and Shelley on the earth would not, after the death of the body, continue eternally and separately to be, the one Keats, and the other Shelley. What we have to investigate therefore is—How near did he approach to this phase of opinion?

The last intimation on this topic is of a date, 29th June 1822, very close indeed to Shelley's death: it occurs in a letter to some correspondent whose name is not given. "The destiny of man can scarcely be so degraded that he was born only to die; and, if such *should* be the case, delusions, especially the gross and preposterous ones of the existing religion, can scarcely be supposed to exalt it." Here, if we attach the ordinary meaning to the phrase "born only to die,"<sup>1</sup> we see clearly that Shelley's mind, at the very last, was in a state of suspense on this question: he thought it scarcely likely that the death of the body was lethal to the soul also, but he *knew* nothing about the matter, and did not profess to know anything. This is confirmatory of what Trelawny records, from the same conversation that we have already quoted, though here the opinion appears in a more distinctly negative shape—possibly more so than the poet would have been prepared deliberately and in written disquisition to maintain. As we have seen, he had said: "If old women's tales are true,<sup>2</sup> in another minute I might have been in another planet." *Trelawny*: "No, you would be mingled with the elements." *Shelley*: "My mind is at peace respecting nothing so much as the constitution and mysteries of the great system of things. My curiosity on this point never amounts to solicitude." *Trelawny*: "Do you believe in the immortality of the spirit?" *Shelley*: "Certainly not: how can I? We know nothing; we have no evidence. We cannot express our inmost thoughts: they are incomprehensible, even to ourselves." Another and seemingly later conversation contains this passage, spoken by Shelley. "With regard to the great question, the System of the Universe, I have no curiosity on the subject. I am content to see no farther into futurity than Plato and Bacon. My mind is tranquil: I have no fears, and some hopes. In our present gross material state, our faculties are clouded: when Death removes our clay coverings, the mystery will be solved." This is the language, not of confidence in either direction, but of uncertainty: it goes a little way, but *only* a little, towards confirming an expression in a letter from Byron to Moore, dated 6th March 1822, "Shelley believes in immortality." Again, in the notes

<sup>1</sup> I put in this qualifying clause because the context seems to me to raise some doubt. "Born only to die" would generally mean, "born to die, and not to live again after death;" but it might possibly mean, "born merely to die, without turning the present life to good account."

<sup>2</sup> This phrase, and the next ensuing question and answer, had never yet been in print. They are communicated to me by Mr. Trelawny, from his written memorandum of the conversation. The residue of the colloquy is in the *Recollections*.

to *Hellas*, written in 1821, we find (vol. ii. p. 417) a similar uncertainty. The poet comments on some expressions in his own verses, which might be supposed to imply a positive belief in immortal individual souls; he here explains that he has no idea of dogmatizing on the subject. He does, indeed, absolutely disbelieve the ordinary hypothesis of retributive punishment; but he has no distinct counter-belief with regard to "the condition of that futurity towards which we are all impelled by an inextinguishable thirst for immortality. Until better arguments can be produced than sophisms which disgrace the cause, this desire itself must remain the strongest and the only presumption that eternity is the inheritance of every thinking being." The general tenour of *Adonais* may seem to amount to the expression of a positive belief in the immortality of Keats as a separate individual soul: but we must be on our guard against poetic abstractions and (not to use the word disrespectfully) poetic machinery. We read, for instance, that Keats "is not dead," "hath awakened from the dream of life," "is made one with Nature;" his soul "beacons from the abode where the eternal are." If Shelley had thoroughly disbelieved the immortality of the soul, and had been writing in an expository strain, no doubt he would not and could not have used three of these expressions; but we cannot argue conversely, and say that, inasmuch as he did use the expressions, he must have thoroughly believed in immortality. The substructure is much too unsolid for such a superposition. I will quote one more testimony—that of Mrs. Shelley, in the Preface to the *Essays and Letters*. She refers to a fragmentary essay *On a Future State* written by her husband, and observes that the extant portion discusses the question merely on grounds of reasoning and analogy, which he himself would not have considered the sole grounds adducible. She then adds: "I cannot pretend to supply the deficiency, nor say what Shelley's views were. They were vague, certainly; yet as certainly regarded the country beyond the grave as one by no means foreign to our interests and hopes. Considering his individual mind as a unit divided from a mighty whole, to which it was united by restless sympathies and an eager desire for knowledge, he assuredly believed that hereafter, as now, he would form a portion of the whole—and a portion less imperfect, less suffering, than the shackles inseparable from humanity imposed on all who live beneath the moon." Mrs. Shelley also cites an extract from Shelley's diary, written when death seemed near

him. This must apparently be dated in 1814: the essay *On a Future State*, perhaps about the same date, 1815 to 1818, as the fragment *On Life* previously cited. As these dates are so far back, and as our enquiries have already yielded a tolerably plain result as to Shelley's views towards the close of his life, I shall say no more regarding those earlier writings, save that they do not alter the general result in question. The essay, indeed, comes to much the same conclusion as the note on *Hellas*, and goes somewhat further in opposition to the hypothesis of immortality.

What, then, is the result? I take it to be this: That Shelley regarded the aspiration of man after individual immortality as *some* presumption in favour of that, and he himself had the aspiration in a marked degree; but at the same time he considered it a mere presumption—unproved, incapable of proof, and exceedingly uncertain. He found it difficult to *conceive* that man is mortal, and alike difficult to *perceive* that he is immortal.

3. *Political Institutions.* There is not very much to be said in detail on this matter. Shelley was an intense lover of freedom, and his ideal of freedom was a democratic republic. In his *Ode to Liberty*, written in 1820, he expresses a longing that "the impious name of king" might be stamped into the dust; and, wherever the people rose against oppression, or to secure to themselves an ampler share of liberty and power, Shelley's prompt and ardent sympathies were with them. "He looked on political freedom," says Mrs. Shelley, "as the direct agent to effect the happiness of mankind." He "loved and respected the people," and he worshiped the idea of equality. Yet he was fully sensible, as several passages in his writings prove, of the difficulties and dangers which would attend a sudden transfer of power to the hands of the masses, ground down by oppression, and unprepared for self-government. He especially deprecated anything like retaliation—any perpetuation of wrong and violence by the lately oppressed, uncontrolled, and in their turn oppressors. There is, indeed, in a letter of Shelley's dated 1st September 1820, one ruthless passage. "At Naples the constitutional party have declared to the Austrian minister that, if the Emperor should make war on them, their first action would be to put to death all the members of the royal family—a necessary and most just measure, where the forces of the combatants, as well as the merits of their respective causes, are so unequal.<sup>1</sup> That kings should be everywhere the hostages for

<sup>1</sup> The Parisian Communists, in 1871, proceeded on much the same principle.

liberty were admirable." This, it will be observed, is advocated as a measure of self-defence, not of retaliation; but, even in the former aspect, it is quite contrary to the permanent and true bent of Shelley's feelings, and must fairly be regarded as the expression of excitement and impassioned perturbation, not of deliberate judgment. Medwin, speaking of the last year or so of Shelley's life, goes so far as to say that the poet "quoted [and the biographer evidently means that he quoted with acquiescence] the sentiment of the amiable Rousseau, that he had rather behold the then state of things than the shedding of a single drop" of blood.

I am satisfied, however, that Medwin lets-down Shelley's republicanism too easy. He does indeed allow that "Shelley used to say that a republic was the best form of government, with disinterestedness, abnegation of self, and a Spartan virtue; but to produce which required the black bread and soup of the Lacedæmonians, an equality of fortunes unattainable in the present factitious state of society, and only to be brought about by an agrarian law, and a consequent baptism of blood." But to say that "the poet was not so great a republican at heart as Mrs. Shelley makes him out," and "and did not love a democracy," is rash; and "that he was in some respects as aristocratic as Byron, and was far from despising the advantages of birth and station," may be safely pronounced incorrect inferentially, if not literally. "No one was a truer admirer of our triune constitution" is really a puerile assertion. There must have been a very large number of admirers of our triune constitution—or else the latter was in a bad way—truer than the man who denounced the kingly office, and the House of Commons as it existed in his own time; who, amid a miscellany of writings bearing on political matters, found no word of praise to indite concerning that constitution either in its essence or in its actual development; whose utmost praise of British monarchy and aristocracy consisted in terming them "symbols of the childhood of the public mind," not to be discarded in a trice.<sup>1</sup> Besides, the reader has already seen, from Shelley himself and from Hogg,<sup>2</sup> that the poet's interest in English history was extremely feeble, and that he "knew little and cared nothing" about the British constitution.

<sup>1</sup> This phrase occurs at the close of the pamphlet on Reform by "The Hermit of Marlow." There was also a later and longer book on Reform written by Shelley about the end of 1819, but never yet published—which it ought to have been ere now.

<sup>2</sup> Pp. 133-5.

## XXXIII.—MINOR WRITINGS OF SHELLEY.

The most important of Shelley's compositions, whether in poetry or in prose, have already been notified in this memoir; and, as for poetry, our edition contains (practically) everything of his that can be traced out. A few particulars, however, may not be unwelcome here as to his less-known writings. I shall name such only as have not been specified in the memoir, or elsewhere in this edition, and of these I shall set down *all* that I can find a record of.

1809. Towards the beginning of the year, a wild and extravagant romance about a witch, entitled *The Nightmare*. Shelley and Medwin, in alternate chapters, began this performance, but afterwards laid it aside for *The Wandering Jew*. In November, in the *Morning Chronicle*, appeared a letter signed "A.M., Oxon," upholding the candidateship of Lord Grenville as Chancellor of the University of Oxford. There is some ground for supposing that this was written by Mr. Timothy Shelley, with partial assistance from his son.

1810. According to Medwin, Shelley translated in this year a volume of German tales. Strong reason exists, however, for believing that Shelley did not as yet read German, and that his cousin's statement is therefore delusive.\* At the end of the year he was projecting a novel, to be a deathblow to intolerance; apparently the same novel which we find him soon afterwards writing in conjunction with Hogg, in the form of letters. It was never completed.

1811. Shelley intended to include in the *Fragments of Margaret Nicholson* an apostrophe to the dagger of Brutus, and wrote it, but not in time; its composition may perhaps belong to 1811. He began an Oxford prize-poem, but left the University before it was finished. His introduction to Leigh Hunt arose from his offering to Mr. Rowland Hunter (a connection

\* The "Newspaper Editor" (see p. 14) makes a rather unaccountable statement, however, which goes to confirm Medwin. He says that on a certain occasion, which must have been towards the end of 1811 or beginning of 1812, Shelley tried to dispose of "three tales, one original, the other two translations from the German"; and, failing to get a publisher, presented them to the Newspaper Editor. "They were of a very wild and romantic description, but full of energy." Towards 1822 the Editor lent the MS. to a friend, and after some months it was lost. In 1839 the Editor found that one of these tales had been printed in *The Novelist*. By this title he must, I suppose, designate *The Romancist and Novelist's Library*, which does contain reprints of *Zastrozzi* and *St. Irvyne*. But, as *St. Irvyne* had been published in the ordinary way in December 1810, and *Zastrozzi* earlier, it is puzzling to understand how Shelley could have offered either to a publisher towards the very end of 1811. Perhaps the statement as to the translations from the German is in like manner loose. Certainly in some respects the Newspaper Editor's reminiscences of Shelley were highly inexact, as I have already had occasion to show.

of Mrs. Hunt), for publication, a poem which his friend speaks of as unsuited to the firm. I find no further notice of this. He translated a treatise by Buffon. An *Essay on Love*, a short poem which he mentions in a letter of 1812 to Godwin, may perhaps also belong to the year 1811.

1812. He wrote and printed, but did not strictly publish, an indignant letter of some length to Lord Ellenborough, the judge who had sentenced a bookseller, Mr. Eaton, for publishing the Third Part of Paine's *Age of Reason*: some portions of this letter are inserted into the notes to *Queen Mab*, and the rest is in the *Shelley Memorials*. He projected translating the *Système de la Nature* written by Baron d'Holbach under the name of Mirabaud (whom he had also quoted in the same notes); but this idea was probably never put into execution, even by way of beginning. He compiled, and sent to Mr. Hookham with a view to publication, a work termed *Biblical Extracts*: a collection of passages from the Scriptures, embodying exalted moral truths and precepts, to the exclusion of dogma.

1813. He "translated an essay or treatise of some French philosopher on the Perfectibility of the Human Species;" and the two essays of Plutarch *περί τῆς σαρκοφαγίας*.

1814. From 28th July 1814 Shelley began keeping a diary. Mr. Garnett says it "accounts for every day of his life" thenceforward; which is only an apparent inconsistency with a statement made by Shelley himself in a letter of 26th January 1819 to Mr. Peacock, "I keep no journal." The reconciling explanation is that Shelley sometimes intermitted his journalizing, and then his wife kept it up.

1815. To this year we may perhaps roughly assign some of the prose compositions printed by Mrs. Shelley—*On Love*, *On the Punishment of Death*, and *Speculations on Morals*; the *Essay on Christianity* published in the *Shelley Memorials*, and some fragments of it in the *St. James's Magazine*; and that *On the Revival of Literature*, and *A System of Government by Furies* (a singular speculation), in the *Shelley Papers*. Mr. Trelawny tells me that Shelley said he had wished to write a Life of Christ, revoking the hasty afterthought (expressed in a note to *Queen Mab*, p. 236) "that Jesus was an ambitious man who aspired to the throne of Judæa;" but he added that he found the materials too deficient for reconstructing a Life having some solidity and authority. The *Essay on Christianity* may derive from this project, though what remains of it is doctrinal rather than biographical.



1816. *Remarks on Mandeville and Mr. Godwin.*

1817. Some observations *On Frankenstein*. Both these two last-mentioned productions are in the *Shelley Papers*, and had probably not been published elsewhere, though apparently written with a defined object.

1818. A criticism of Peacock's poem of *Rhododaphne*—now perhaps lost. The minor translations from Plato—*Ion*, *Menexenus*, and from *The Republic*—and the note *On a Passage in Crito*, may pertain to this year.

1819. The rhapsodic fragmentary tale named *The Coliseum* might, from its tone, be supposed a rather youthful production ; but it cannot be that, as Mrs. Shelley says that *The Assassins*, written in 1814, "was composed many years before." Probably then *The Coliseum* was a result of Shelley's stay in Rome in 1819 ; as well as the brief remarks on the Laocoon, and Bacchus and Ampelus, published by Medwin. The notes on sculptures in Florence given in the *Essays and Letters* belong to a later date in the same year ; and in November we find that Shelley had "just finished a letter of five sheets on Carlile's affair" (Richard Carlile the publisher). The "affair" was a prosecution for selling irreligious books, and some circumstances in the way it had been got up were peculiarly open to animadversion. The letter was intended for the *Examiner*, but was not, I understand, actually published.

1820. In March of this year Shelley was dictating to his wife a translation of Spinoza : the *Essay on Prophecy*, which Mr. Middleton gives as a very early original writing of Shelley's, is in fact, so Mr. Garnett has traced out, done into English from the *Tractatus Theologico-politicus*,—and this may probably be what Shelley was dictating in 1820. A letter of the poet dated 20th January 1821 says : "I was immeasurably amused by the quotation [in a paper by Archdeacon Hare] from Schlegel, about the way in which the popular faith is destroyed—first the Devil, then the Holy Ghost, then God the Father. I had written a Lucianic essay to prove the same thing." This must be the performance which Mrs. Shelley mentions by the title of *The Essay on Devils*, and of which Mr. Garnett says : "This amusing fragment was prepared for publication in 1839, with the rest of Shelley's prose works, but withdrawn." Whether its date was shortly before 1821, or some considerable while before, is not specified.

## XXXIV.—AUTHORITIES.

A very brief reference to the principal authorities for the life of Shelley will close my notice. These I shall set forth in something like a descending scale of their practical importance for the biographer's purpose, irrespectively of their deservings in other regards.

1. The *Essays, Letters from Abroad, Translations, and Fragments*, edited by Mrs. Shelley.

2. The notices by Mrs. Shelley in her collected edition of the Poems, included in our issue.

3. Hogg's *Life of Shelley*, 2 vols., reaching only to the beginning of the year 1814. Some casual remarks have already been made on this truncated book, in the course of the present memoir. With all its defects, it is simply invaluable as the authority for the early career of Shelley, as a record of his tone of mind and character from a particular point of view, and as a masterly though excentric sample of biography.

4. The *Shelley Memorials*, edited by Lady Shelley, comes nearest to being a complete life of the poet, combining authenticity and method in the narrative portion, though only a rapid summary, with many interesting supplementary materials. It is clear that Shelley need not lack a creditable biographer on a full scale as long as the writer of the *Memorials* is there to undertake the office at need.

5. Trelawny's *Recollections of the Last Days of Shelley and Byron*. This excellent volume gives (so far as Shelley is concerned) simply what fell under Trelawny's personal observation, or was related thereto, in the last half-year or so of Shelley's life. For that brief period it is incomparably good, and shows a most affectionate, as well as vigorous and manly, appreciation of the poet's character and powers. Mr. Trelawny thinks (1877) of republishing it, with the addition of several interesting particulars—important or curious—most of which I have been privileged to see in MS.

6. Shelley's own Poems.

7. Medwin's *Life of Shelley*, 2 vols. This book, first published in 1847, is neither very strong-minded nor very accurate, but it has sunk unduly out of observation. Medwin had, on the whole, next to Mrs. Shelley and perhaps Mr. Hogg, the best opportunities of all the poet's biographers. He has used them with a light and slight touch, but with considerable sympathy, and to a readable result. Several matters not to be found elsewhere at first hand are in these volumes.

8. The three articles published by Mr. Peacock in *Fraser's Magazine* in 1858 and 1860: the third of them consists of very valuable letters by Shelley himself. These articles are of course excellently written, and with a great deal of knowledge, and are indispensable as accompaniments to other records.

9. *Leigh Hunt's Autobiography*, 1860, embodies what he had said about Shelley in the far earlier work named *Lord Byron and some of his Contemporaries*. The record of Shelley is full of affectionate feeling, with quick though perhaps limited insight. The *Correspondence* of Leigh Hunt contains several letters from and to Shelley. Of the former, almost all are in the *Essays and Letters*.

10. *Shelley's Early Life, from Original Sources*, by Mr. Denis Florence MacCarthy, issued in 1872, enters most minutely and laboriously into all details affecting or bearing upon the poet's visit to Ireland in 1812, and brings to light the publication of his lost poem, the *Essay on the Existing State of Things*. In the course of this genuine labour of love Mr. MacCarthy corrects various errors made by preceding biographers, myself included.

11. The article by Mr. Thornton Hunt, entitled *Shelley, by One who knew him*, in the *Atlantic Monthly* for February 1863. There is much important matter in this brief notice, which is conspicuous for its outspoken and independent tone. It should by no means be overlooked by the biographer.

12. Mr. Kegan Paul's book, *William Godwin, his Friends and Contemporaries*, published in 1876, is more particular and authoritative than any other record regarding the details of Shelley's relations to the Godwin family.

13. Mr. Garnett's *Relics of Shelley*, and his article in *Macmillan's Magazine* for June 1860, stand alone within their own special sphere. The *Relics* consist principally of fragments of Shelley's poems, previously unpublished: there are also a few documents, and a very able discussion by Mr. Garnett regarding the separation from Harriet, and Mr. Peacock's account of that matter. The article in *Macmillan's Magazine* is founded principally on notices of Shelley which appeared in *Stockdale's Budget*, and which are now reprinted in full in the edition of Shelley published by Messrs. Chatto and Windus, compiled by Mr. R. H. Shepherd.

14. *Shelley and his Writings*, by Mr. C. S. Middleton, 2 vols., 1858. This is principally based on Medwin, Hogg, and the notes by Mrs. Shelley. The author had no personal know-

ledge of the poet ; yet there are some few particulars, especially with regard to his writings, not to be found elsewhere.

15. The *Shelley Papers*, and the *Conversations of Lord Byron*, by Medwin. The biographical information contained in the former small volume is wholly, or very nearly, reproduced in the *Life of Shelley* by the same author.

16. Moore's *Life of Lord Byron* comprises, at first hand, a few points affecting Shelley as connected with his lordship.

17. *A Newspaper Editor's Reminiscences*, published in *Fraser's Magazine*. The number for June 1841 is the only one that contains any Shelleyan matter. I have already referred to these reminiscences ; which, as far as they extend, are given in some detail, of not inconsiderable interest. The writer, however, was obviously very ignorant of Shelley's domestic position, and his confused dates mar the trustworthiness of his items. I do not know for certain who he may have been ; probably (as a friend suggests to me) the "F" named in Hogg's book—vol. i. p. 374 and elsewhere.

18. Mr. G. Barnett's Smith's book, *Shelley, a Critical Biography* (1877), affords little information on matters of fact : two or three details should be noted hence, or at least enquired into.

My task here terminates. I have written of the immortal poet, and the man alike loveable and admirable, with one all-dominating desire—that of stating the exact truth, as far as I can ascertain or infer it, whatever may be its bearing. Any judgment pronounced upon Shelley ought to be that of a sympathizing and grateful as well as an equitable man ; sympathizing, for history records no more beautiful nature,—grateful, for how much do we not all owe him ! Our sympathy and gratitude entitle us to be fearless likewise ; and for myself I should have felt any slurring-over of dubious or censurable particulars to be so much derogation from my reverence for Shelley. The *meaning* of slurring-over (apart from motives of obligation and delicacy) is unmistakable : it must imply that the person who adopts that course feels a little ashamed of his hero, and, to justify his professed admiration in the eyes of others, presents

that hero to them as something slightly other than he really was. But I feel not at all ashamed of Shelley. He asks for no suppressions, he needs none, and from me he gets none. After everything has been stated, we find that the man Shelley was worthy to be the poet Shelley, and praise cannot reach higher than that ; we find him to call forth the most eager and fervent homage, and to be one of the ultimate glories of our race and planet.

THE POETICAL WORKS  
OF  
PERCY BYSSHE SHELLEY.



QUEEN MAB,  
A PHILOSOPHICAL POEM.

TO HARRIET.\*

WHOSE is the love that, gleaming through the world,  
Wards-off the poisonous arrow of its scorn?  
Whose is the warm and partial praise,  
Virtue's most sweet reward?

Beneath whose looks did my reviving soul  
Riper in truth and virtuous daring grow?  
Whose eyes have I gazed fondly on,  
And loved mankind the more?

Harriet! on thine :—thou wert my purer mind;  
Thou wert the inspiration of my song;  
Thine are these early wilding flowers,  
Though garlanded by me.

Then press into thy breast this pledge of love;  
And know, though time may change and years may roll,  
Each floweret gathered in my heart  
It consecrates to thine.

## QUEEN MAB.

## I.

How wonderful is Death—  
Death, and his brother Sleep !  
One, pale as yonder waning moon,  
With lips of lurid blue ;  
The other, rosy as the morn  
When, throned on ocean's wave,  
It blushes o'er the world :  
Yet both so passing wonderful !

Hath then the gloomy Power  
Whose reign is in the tainted sepulchres  
Seized on her sinless soul ?  
Must that divinest form<sup>1</sup>  
Which love and admiration cannot view  
Without a beating heart, those azure veins  
Which steal like streams along a field of snow,  
That lovely outline, which is fair  
As breathing marble, perish ?  
Must putrefaction's breath  
Leave nothing of this heavenly sight  
But loathsomeness and ruin ?  
Spare nothing but a gloomy theme  
On which the lightest heart might moralize ?  
Or is it only a sweet slumber  
Stealing o'er sensation,  
Which the breath of roseate morning  
Chaseth into darkness ?  
Will Ianthé wake again,  
And give that faithful bosom joy  
Whose sleepless spirit waits to catch  
Light, life, and rapture, from her smile ?

Yes ! she will wake again,  
Although her glowing limbs are motionless,  
And silent those sweet lips,  
Once breathing eloquence

That might have soothed a tiger's rage,  
Or thawed the cold heart of a conqueror.

Her dewy eyes are closed,  
And on their lids, whose texture fine  
Scarce hides the dark-blue orbs beneath,  
The baby Sleep is pillowed :  
Her golden tresses shade  
The bosom's stainless pride,  
Curling like tendrils of the parasite  
Around a marble column.

Hark ! whence that rushing sound ?  
'Tis like a wondrous strain that sweeps <sup>1</sup>  
Around a lonely ruin,  
When west winds sigh, and evening waves respond  
In whispers from the shore ;  
'Tis wilder than the unmeasured notes  
Which from the unseen lyres of dells and groves  
The genii of the breezes sweep. ✓

Floating on waves of music and of light,  
Behold the chariot of the Fairy Queen !  
Celestial coursers paw the unyielding air ;  
Their filmy pennons at her word they furl,  
And stop obedient to the reins of light.

These the Queen of Spells drew in ;  
She spread a charm around the spot ;  
And, leaning graceful from the etherial car,  
Long did she gaze and silently  
Upon the slumbering maid.

Human eye hath ne'er beheld <sup>2</sup>  
A shape so wild, so bright, so beautiful,  
As that which o'er the maiden's charmed sleep,

Waving a starry wand,  
Hung like a mist of light.  
The broad and yellow moon  
Shone dimly through her form—  
That form of faultless symmetry ;  
The pearly and pellucid car  
Moved not the moonlight's line.  
'Twas not an earthly pageant.



Those who had looked upon the sight,  
Passing all human glory,  
Saw not the yellow moon,  
Saw not the mortal scene,—  
Heard not the night-wind's rush,  
Heard not an earthly sound ;  
Saw but the fairy pageant,—  
Heard but the heavenly strains  
That filled the lonely dwelling.

The Fairy's frame was slight ; slight as some cloud <sup>1</sup>  
That catches but the palest tinge of day  
When evening yields to night,—  
Bright as that fibrous woof when stars indue  
Its transitory robe.  
Her thin and misty form  
Moved with the moving air ;  
Such sounds as breathed around like odorous winds <sup>2</sup>  
Of wakening Spring arose,  
Filling the chamber and the midnight sky.

“Maiden, the world's supremest Spirit <sup>3</sup>  
Beneath the shadow of her wings  
Folds all thy memory doth inherit  
From ruin of divinest things,—  
Feelings that lure thee to betray,  
And light of thoughts that pass away.

“For thou hast earned a mighty boon ;  
The truths which wisest poets see  
Dimly, thy mind may make its own,  
Rewarding its own majesty,  
Entranced in some diviner mood  
Of self-oblivious solitude.

“Custom and faith and power thou spurnest,  
From hate and awe thy heart is free ;  
Ardent and pure as day thou burnest ;  
For dark and cold mortality  
A living light, to cheer it long  
The watchfires of the world among.

“Therefore, from Nature’s inner shrine,  
Where gods and fiends in worship bend,  
Majestic Spirit, be it thine  
The flame to seize, the veil to rend,  
Where the vast snake Eternity  
In charmed sleep doth ever lie.

“All that inspires thy voice of love,  
Or speaks in thy unclosing eyes,  
Or through thy frame doth burn and move,  
Or think or feel, awake, arise !  
Spirit, leave, for mine and me,  
Earth’s unsubstantial mimicry !”

It ceased : and from the mute and moveless frame<sup>†</sup>  
A radiant Spirit rose,  
All beautiful in naked purity.  
Instinct with inexpressible beauty and grace,  
Each stain of earthliness  
Had passed away ; it reassumed  
Its native dignity, and stood  
Immortal amid ruin.

Upon the couch the body lay,  
Wrapped in the depth of slumber.  
Its features were fixed and meaningless ;  
Yet animal life was there,  
And every organ yet performed  
Its natural functions. ’Twas a sight  
Of wonder to behold the body and Soul.  
The selfsame lineaments, the same  
Marks of identity, were there ;  
Yet oh how different ! One aspires to heaven,  
Pants for its sempiternal heritage,  
And, ever-changing, ever-rising still,  
Wantons in endless being.  
The other, for a time the unwilling sport  
Of circumstance and passion, struggles on ;  
Fleets through its sad duration rapidly ;  
Then, like a useless and worn-out machine,  
Rots, perishes, and passes.

*Fairy.* Spirit who hast dived so deep,  
Spirit who hast soared so high,  
Thou the fearless, thou the mild,  
Accept the boon thy worth hath earned,—  
Ascend the car with me.

*Spirit.* Do I dream? Is this new feeling  
But a visioned ghost of slumber?  
If indeed I am a Soul,  
A free, a disembodied Soul,  
Speak again to me.

*Fairy.* I am the Fairy Mab. To me 'tis given  
The wonders of the human world to keep.  
The secrets of the immeasurable past  
In the unfailing consciences of men,  
Those stern unflattering chroniclers, I find.  
The future, from the causes which arise  
In each event, I gather. Not the sting  
Which retributive memory implants  
In the hard bosom of the selfish man,  
Nor that exstatic and exulting throb  
Which virtue's votary feels when he sums up  
The thoughts and actions of a well-spent day,  
Are unforeseen, unregistered, by me :  
And it is yet permitted me to rend  
The veil of mortal frailty, that the spirit,  
Clothed in its changeless purity, may know  
How soonest to accomplish the great end  
For which it hath its being, and may taste  
That peace which in the end all life will share.  
This is the meed of virtue ; happy Soul,  
Ascend the car with me !

The chains of earth's immurement  
Fell from Janthe's Spirit ;  
They shrank and brake like bandages of straw  
Beneath a wakened giant's strength.  
She knew her glorious change,  
And felt in apprehension uncontrolled  
New raptures opening round :  
Each day-dream of her mortal life,

Each frenzied vision of the slumbers  
That closed each well-spent day,  
Seemed now to meet reality.  
The Fairy and the Soul proceeded ;  
The silver clouds departed ;  
And, as the car of magic they ascended,  
Again the speechless music swelled,  
Again the coursers of the air  
Unfurled their azure pennons, and the Queen,  
Shaking the beamy reins,  
Bade them pursue their way.

The magic car moved on.  
The night was fair, and countless stars  
Studded heaven's dark-blue vault,—  
The eastern wave grew pale<sup>1</sup>  
With the first smile of morn.  
The magic car moved on.  
From the celestial hoofs  
The atmosphere in flaming sparkles flew ;  
And, where the burning wheels  
Eddied above the mountain's loftiest peak,  
Was traced a line of lightning.  
Now far above a rock, the utmost verge  
Of the wide earth, it flew—  
The rival of the Andes—whose dark brow  
Loured o'er the silver sea.

Far far below the chariot's path,  
Calm as a slumbering babe,  
Tremendous Ocean lay.  
The mirror of its stillness showed  
The pale and waning stars,  
The chariot's fiery track,  
And the grey light of morn  
Tinging those fleecy clouds  
That cradled in their folds the infant dawn.<sup>2</sup>  
The chariot seemed to fly  
Through the abyss of an immense concave,  
Radiant with million constellations, tinged  
With shades of infinite colour,  
And semicircled with a belt  
Flashing incessant meteors.

The magic car moved on.  
As they approached their goal,  
The coursers seemed to gather speed.  
The sea no longer was distinguished; earth  
Appeared a vast and shadowy sphere ;  
The sun's unclouded orb  
Rolled through the black concave ;  
Its rays of rapid light  
Parted around the chariot's swifter course,  
And fell like ocean's feathery spray  
Dashed from the boiling surge  
Before a vessel's prow.

The magic car moved on.  
Earth's distant orb appeared  
The smallest light that twinkles in the heavens ;  
Whilst round the chariot's way  
Innumerable systems rolled,  
And countless spheres diffused  
An ever-varying glory.  
It was a sight of wonder : some  
Were hornèd like the crescent moon ;  
Some shed a mild and silver beam  
Like Hesperus o'er the western sea ;  
Some dashed athwart with trains of flame,  
Like worlds to death and ruin driven ;  
Some shone like stars, and, as the chariot passed,  
Bedimmed all other light.

Spirit of Nature ! here,  
In this interminable wilderness  
Of worlds at whose immensity  
Even soaring fancy staggers,  
Here is thy fitting temple.  
Yet not the lightest leaf  
That quivers to the passing breeze  
Is less instinct with thee :  
Yet not the meanest worm  
That lurks in graves and fattens on the dead  
Less shares thy eternal breath.  
Spirit of Nature ! thou  
Imperishable as this glorious scene !  
Here is thy fitting temple !

## II.

IF solitude hath ever led thy steps  
To the wild ocean's echoing shore,  
And thou hast lingered there  
Until the sun's broad orb  
Seemed resting on the burnished wave,—  
Thou must have marked the braided webs of gold <sup>1</sup>  
That without motion hang  
Over the sinking sphere :  
Thou must have marked the billowy mountain-clouds  
Edged with intolerable radiancy,  
Towering like rocks of jet  
Above the burning deep.<sup>2</sup>  
And yet there is a moment—  
When the sun's highest point  
Peeps like a star o'er ocean's western edge—  
When those far clouds of feathery purple gleam <sup>3</sup>  
Like islands on a dark-blue sea ;  
Then has thy fancy soared above the earth,  
And furled its wearied wing  
Within the Fairy's fane.  
Yet not the golden islands  
That gleam amid yon flood of purple light,<sup>4</sup>  
Nor the feathery curtains  
That canopy the sun's resplendent couch,<sup>5</sup>  
Nor the burnished ocean-waves  
Paving that gorgeous dome,  
So fair, so wonderful a sight  
As Mab's ethereal palace could afford.  
Yet likest evening's vault that fairy hall.  
As heaven low resting on the wave, it spread  
Its floors of flashing light,  
Its vast and azure dome ;<sup>6</sup>  
And, on the verge of that obscure abyss  
Where crystal battlements o'erhang the gulf  
Of the dark world, ten-thousand spheres diffuse  
Their lustre through its adamantine gates.

The magic car no longer moved.  
The Fairy and the Spirit  
Entered the hall of spells.  
Those golden clouds  
That rolled in glittering billows  
Beneath the azure canopy  
With the etherial footsteps trembled not :  
The light and crimson mists  
Floated to strains of thrilling melody :  
Through the vast columns and the pearly shrines.

“ Spirit,” the Fairy said,  
And pointed to the gorgeous dome,  
“ This is a wondrous sight,  
And mocks all human grandeur ;  
But, were it virtue’s only meed to dwell  
In a celestial palace, all resigned  
To pleasurable impulses, immured  
Within the prison of itself, the will  
Of changeless Nature would be unfulfilled.  
Learn to make others happy. Spirit, come !  
This is thine high reward :—The past shall rise ;  
Thou shalt behold the present ; I will teach  
The secrets of the future.”

The Fairy and the Spirit  
Approached the overhanging battlement.—  
Below lay stretched the universe.  
There, far as the remotest line  
That bounds imagination’s flight,  
Countless and unending orbs  
In mazy motion intermingled,  
Yet still fulfilled immutably  
Eternal Nature’s law.  
Above, below, around,  
The circling systems formed  
A wilderness of harmony ;  
Each with undeviating aim,  
In eloquent silence, through the depths of space  
Pursued its wondrous way.

There was a little light  
That twinkled in the misty distance.

None but a spirit's eye  
Might ken that rolling orb ;  
None but a spirit's eye,  
And in no other place  
But that celestial dwelling, might behold  
Each action of this Earth's inhabitants.

But matter, space, and time,  
In those ærial mansions cease to act ;  
And all-prevailing wisdom, when it reaps  
The harvest of its excellence, o'erbounds  
Those obstacles of which an earthly soul  
Fears to attempt the conquest.

The Fairy pointed to the Earth.  
The Spirit's intellectual eye  
Its kindred beings recognized.  
The thronging thousands, to a passing view,  
Seemed like an ant-hill's citizens.  
How wonderful that even  
The passions, prejudices, interests,  
That sway the meanest being, the weak touch  
That moves the finest nerve,  
And in one human brain  
Causes the faintest thought, becomes a link  
In the great chain of Nature !

"Behold," the Fairy cried,  
"Palmyra's ruined palaces !—  
Behold where grandeur frowned ;  
Behold where pleasure smiled.

What now remains?—the memory  
Of senselessness and shame.  
What is immortal there ?  
Nothing.—It stands to tell  
A melancholy tale, to give  
An awful warning : soon  
Oblivion will steal silently  
The remnant of its fame.

Monarchs and conquerors there  
Proud o'er prostrate millions trod—  
The earthquakes of the human race,—  
Like them, forgotten when the ruin  
That marks their shock is past.



“Beside the eternal Nile  
The Pyramids have risen.  
Nile shall pursue his changeless way ;  
Those Pyramids shall fall ;  
Yea, not a stone shall stand to tell  
The spot whereon they stood ;  
Their very site shall be forgotten,  
As is their builder's name.

“Behold yon sterile spot,  
Where now the wandering Arab's tent  
Flaps in the desert-blast.  
There once old Salem's haughty fane  
Reared high to heaven its thousand golden domes,  
And in the blushing face of Day  
Exposed its shameful glory.  
Oh many a widow, many an orphan, cursed  
The building of that fane ; and many a father,  
Worn out with toil and slavery, implored  
The poor man's God to sweep it from the earth,  
And spare his children the detested task  
Of piling stone on stone, and poisoning  
The choicest days of life,  
To soothe a dotard's vanity.  
There an inhuman and uncultured race  
Howled hideous praises to their Demon-God.  
They rushed to war, tore from the mother's womb  
The unborn child,—old age and infancy  
Promiscuous perished ; their victorious arms  
Left not a soul to breathe. Oh they were fiends !  
But what was he who taught them that the God  
Of Nature and benevolence had given  
A special sanction to the trade of blood ?  
His name and theirs are fading ; and the tales  
Of this barbarian nation, which imposture  
Recites till terror credits, are pursuing  
Itself into forgetfulness.

“Where Athens, Rome, and Sparta stood,  
There is a moral desert now.  
The mean and miserable huts,  
The yet more wretched palaces,

Contrasted with those ancient fanes  
Now crumbling to oblivion ;  
The long and lonely colonnades,  
Through which the ghost of Freedom stalks ;  
Seem like a well-known tune,  
Which in some dear scene we have loved to hear,  
Remembered now in sadness.  
But oh how much more changed,  
How gloomier is the contrast  
Of human nature there !  
Where Socrates expired, a tyrant's slave,  
A coward and a fool, spreads death around—  
Then, shuddering, meets his own.  
Where Cicero and Antoninus lived,  
A cowed and hypocritical monk  
Prays, curses, and deceives.

“ Spirit ! ten-thousand years  
Have scarcely passed away  
Since, in the waste where now the savage drinks  
His enemy's blood, and, aping Europe's sons,  
Wakes the unholy song of war,  
Arose a stately city,  
Metropolis of the western continent.  
There now the mossy column-stone,  
Indented by Time's unrelaxing grasp,  
Which once appeared to brave  
All save its country's ruin ;  
There the wide forest-scene,  
Rude in the uncultivated loveliness  
Of gardens long run wild,  
Seems, to the unwilling sojourner whose steps  
Chance in that desert has delayed,  
Thus to have stood since earth was what it is.  
Yet once it was the busiest haunt  
Whither, as to a common centre, flocked  
Strangers and ships and merchandize :  
Once peace and freedom blessed  
The cultivated plain.  
But wealth, that curse of man,  
Blighted the bud of its prosperity :  
Virtue and wisdom, truth and liberty,

Fled, to return not until man shall know  
That they alone can give the bliss  
Worthy a soul that claims  
Its kindred with eternity.

“There’s not one atom of yon earth  
But once was living man ;  
Nor the minutest drop of rain  
That hangeth in its thinnest cloud,  
But flowed in human veins :  
And from the burning plains  
Where Libyan monsters yell,  
From the most gloomy glens  
Of Greenland’s sunless clime,  
To where the golden fields  
Of fertile England spread  
Their harvest to the day,  
Thou canst not find one spot  
Whereon no city stood.

“How strange is human pride !  
I tell thee that those living things  
To whom the fragile blade of grass  
That springeth in the morn  
And perisheth ere noon  
Is an unbounded world,—  
I tell thee that those viewless beings  
Whose mansion is the smallest particle  
Of the impassive atmosphere,—  
Think, feel, and live, like man ;  
That their affections and antipathies,  
Like his, produce the laws  
Ruling their moral state ;  
And the minutest throb  
That through their frame diffuses  
The slightest, faintest motion,  
Is fixed and indispensable  
As the majestic laws  
That rule yon rolling orbs.”

The Fairy paused. The Spirit,  
In ecstasy of admiration, felt

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All knowledge of the past revived. The events  
Of old and wondrous times,  
Which dim tradition interruptedly  
Teaches the credulous vulgar, were unfolded  
In just perspective to the view,  
Yet dim from their infinitude.  
The Spirit seemed to stand  
High on an isolated pinnacle ;  
The flood of ages combating below,  
The depth of the unbounded universe  
Above, and all around  
Nature's unchanging harmony.

## III.

"FAIRY," the Spirit said,  
And on the Queen of Spells  
Fixed her ethereal eyes,

"I thank thee. Thou hast given  
A boon which I will not resign, and taught  
A lesson not to be unlearned. I know  
The past, and thence I will essay to glean  
A warning for the future, so that man  
May profit by his errors, and derive  
Experience from his folly :  
For, when the power of imparting joy  
Is equal to the will, the human soul  
Requires no other heaven."

*Fairy.* Turn thee, surpassing Spirit!  
Much yet remains unscanned.  
Thou know'st how great is man,  
Thou know'st his imbecility :—  
Yet learn thou what he is ;  
Yet learn the lofty destiny  
Which restless Time prepares  
For every living soul.

Behold a gorgeous palace that amid  
Von populous city rears its thousand towers,  
And seems itself a city. Gloomy troops  
Of sentinels, in stern and silent ranks,  
Encompass it around. The dweller there  
Cannot be free and happy ; hear'st thou not  
The curses of the fatherless, the groans  
Of those who have no friend ? He passes on.  
The King, the wearer of a gilded chain  
That binds his soul to abjectness, the fool  
Whom courtiers nickname monarch, whilst a slave  
Even to the basest appetites—that man  
Heeds not the shriek of penury ; he smiles  
At the deep curses which the destitute

Mutter in secret, and a sullen joy  
Pervades his bloodless heart when thousands groan  
But for those morsels which his wantonness  
Wastes in unjoyous revelry, to save  
All that they love from famine. When he hears  
The tale of horror, to some ready-made face  
Of hypocritical assent he turns,  
Smothering the glow of shame that, spite of him,  
Flushes his bloated cheek.

Now to the meal  
Of silence, grandeur, and excess, he drags  
His palled unwilling appetite. If gold  
Gleaming around, and numerous viands culled  
From every clime, could force the loathing sense  
To overcome satiety,—if wealth  
The spring it draws from poisons not,—or vice,  
Unfeeling stubborn vice, converteth not  
Its food to deadliest venom ; then that king  
Is happy ; and the peasant who fulfils  
His unforced task, when he returns at even,  
And by the blazing faggot meets again  
Her welcome for whom all his toil is sped,  
Tastes not a sweeter meal.

Behold him now  
Stretched on the gorgeous couch ; his fevered brain  
Reels dizzily awhile ; but ah too soon  
The slumber of intemperance subsides,  
And conscience, that undying serpent, calls  
Her venomous brood to their nocturnal task.  
Listen—he speaks : oh mark that frenzied eye—  
Oh mark that deadly visage !

*King.* No cessation !  
Oh must this last for ever ? Awful Death,  
I wish yet fear to clasp thee ! Not one moment  
Of dreamless sleep ! O dear and blessed Peace !  
Why dost thou shroud thy vestal purity  
In penury and dungeons ? wherefore lurkest  
With danger, death, and solitude, yet shunn'st  
The palace I have built thee ? Sacred Peace !  
Oh visit me but once, and pitying shed  
One drop of balm upon my withered soul !

*Fairy.* Vain man ! that palace is the virtuous heart,  
 And Peace defileth not her snowy robes  
 In such a shed as thine. Hark ! yet he mutters ;—  
 His slumbers are but varied agonies ;  
 They prey like scorpions on the springs of life.  
 There needeth not the hell that bigots frame  
 To punish those who err : earth in itself  
 Contains at once the evil and the cure ;  
 And all-sufficing Nature can chastise  
 Those who transgress her law,—she only knows  
 How justly to proportion to the fault  
 The punishment it merits.

Is it strange  
 That this poor wretch should pride him in his woe,  
 Take pleasure in his abjectness, and hug  
 The scorpion that consumes him ? Is it strange  
 That, placed on a conspicuous throne of thorns,  
 Grasping an iron sceptre, and immured  
 Within a splendid prison, whose stern bounds  
 Shut him from all that's good or dear on earth,  
 His soul asserts not its humanity ?  
 That man's mild nature rises not in war  
 Against a king's employ ? No—'tis not strange :  
 He, like the vulgar, thinks, feels, acts, and lives,  
 Just as his father did ; the unconquered powers  
 Of precedent and custom interpose  
 Between a king and virtue. Stranger yet  
 (To those who know not Nature, nor deduce  
 The future from the present) it may seem  
 That not one slave who suffers from the crimes  
 Of this unnatural being, not one wretch  
 Whose children famish, and whose nuptial bed  
 Is earth's unpitying bosom, rears an arm  
 To dash him from his throne !

Those gilded flies  
 That, basking in the sunshine of a court,  
 Fatten on its corruption—what are they ?  
 The drones of the community. They feed  
 On the mechanic's labour ; the starved hind  
 For them compels the stubborn glebe to yield

Its unshared harvests ; and yon squalid form,  
Leaner than fleshless misery, that wastes  
A sunless life in the unwholesome mine,  
Drags out in labour a protracted death  
To glut their grandeur ; many faint with toil,  
That few may know the cares and woe of sloth.

Whence think'st thou kings and parasites arose ?  
Whence that unnatural line of drones who heap  
Toil and unvanquishable penury  
On those who build their palaces, and bring  
Their daily bread ?—From vice, black loathsome vice ;  
From rapine, madness, treachery, and wrong ;  
From all that genders misery, and makes  
Of earth this thorny wilderness ; from lust,  
Revenge, and murder.—And, when Reason's voice,  
Loud as the voice of Nature, shall have waked  
The nations ; and mankind perceive that vice  
Is discord, war, and misery—that virtue  
Is peace and happiness and harmony ;  
When man's maturer nature shall disdain  
The playthings of its childhood ; kingly glare  
Will lose its power to dazzle ; its authority  
Will silently pass by ; the gorgeous throne  
Shall stand unnoticed in the regal hall,  
Fast falling to decay ; whilst falsehood's trade  
Shall be as hateful and unprofitable  
As that of truth is now.

Where is the fame  
Which the vainglorious mighty of the earth  
Seek to eternize ? Oh the faintest sound  
From Time's light footfall, the minutest wave  
That swells the flood of ages, whelms in nothing  
The unsubstantial bubble ! Ay ! today  
Stern is the tyrant's mandate, red the gaze  
That flashes desolation, strong the arm  
That scatters multitudes. Tomorrow comes :  
That mandate is a thunder-peal that died  
In ages past ; that gaze, a transient flash  
On which the midnight closed ; and on that arm  
The worm has made his meal.



The virtuous man,

As great<sup>1</sup> in his humility as kings  
Are little in their grandeur ; he who leads  
Invincibly a life of resolute good,  
And stands amid the silent dungeon-depths  
More free and fearless than the trembling judge  
Who, clothed in venal power, vainly strove  
To bind the impassive spirit ;—when he falls,  
His mild eye beams benevolence no more ;  
Withered the hand outstretched but to relieve ;  
Sunk reason's simple eloquence, that rolled  
But to appall the guilty. Yes, the grave  
Hath quenched that eye, and death's relentless frost  
Withered that arm : but the unfading fame  
Which virtue hangs upon its votary's tomb ;  
The deathless memory of that man whom kings  
Call to their mind and tremble ; the remembrance  
With which the happy spirit contemplates  
Its well-spent pilgrimage on earth,  
Shall never pass away.

Nature rejects the monarch, not the man ;  
The subject, not the citizen : for kings  
And subjects, mutual foes, for ever play  
A losing game into each other's hands,  
Whose stakes are vice and misery. The man  
Of virtuous soul commands not, nor obeys.  
Power, like a desolating pestilence,  
Pollutes whate'er it touches ; and obedience,  
Bane of all genius, virtue, freedom, truth,  
Makes slaves of men, and of the human frame  
A mechanized automaton.

When Nero

High over flaming Rome with savage joy  
Loured like a fiend, drank with enraptured ear  
The shrieks of agonizing death, beheld  
The frightful desolation spread, and felt  
A new-created sense within his soul  
Thrill to the sight, and vibrate to the sound ;  
Think'st thou his grandeur had not overcome  
The force of human kindness ? and, when Rome  
With one stern blow hurled not the tyrant down,

Crushed not the arm red with her dearest blood,  
Had not submissive abjectness destroyed  
Nature's suggestions?

Look on yonder earth :

The golden harvests spring ; the unfailing sun  
Sheds light and life ; the fruits, the flowers, the trees,  
Arise in due succession ; all things speak  
Peace, harmony, and love. The Universe,  
In Nature's silent eloquence, declares  
That all fulfil the works of love and joy,—  
All but the outcast, Man. He fabricates  
The sword which stabs his peace ; he cherisheth  
The snakes that gnaw his heart ; he raiseth up  
The tyrant whose delight is in his woe,  
Whose sport is in his agony. Yon sun,  
Lights it the great alone? Yon silver beams,  
Sleep they less sweetly on the cottage-thatch  
Than on the dome of kings? Is mother Earth  
A step-dame to her numerous sons who earn  
Her unshared gifts with unremitting toil ;  
A mother only to those puling babes  
Who, nursed in ease and luxury, make men  
The playthings of their babyhood, and mar,  
In self-important childishness, the peace  
Which men alone appreciate?

Spirit of Nature ! no !

The pure diffusion of thy essence throbs  
Alike in every human heart.

Thou aye erectest there

Thy throne of power unappealable :

Thou art the judge beneath whose nod

Man's brief and frail authority

Is powerless as the wind

That passeth idly by :

Thine the tribunal which surpasseth

The show of human justice

As God surpasses man.

Spirit of Nature ! thou

Life of interminable multitudes ;

Soul of those mighty spheres

Whose changeless paths through heaven's deep silence lie  
Soul of that smallest being  
The dwelling of whose life  
Is one faint April sun-gleam ;—  
Man, like these passive things,  
Thy will unconsciously fulfilleth :  
Like theirs, his age of endless peace,  
Which time is fast maturing,  
Will swiftly, surely, come ;  
And the unbounded frame which thou pervadest  
Will be without a flaw  
Marring its perfect symmetry.

## IV.

How beautiful this night ! The balmiest sigh  
Which vernal Zephyrs breathe in Evening's ear  
Were discord to the speaking quietude  
That wraps this moveless scene. Heaven's ebony vault,  
Studded with stars unutterably bright,  
Through which the moon's unclouded grandeur rolls,  
Seems like a canopy which Love has spread  
To curtain her sleeping world. Yon gentle hills  
Robed in a garment of untrodden snow ;  
Yon darksome rocks whence icicles depend,  
So stainless that their white and glittering spires  
Tinge not the moon's pure beam ; yon castled steep  
Whose banner hangeth o'er the time-worn tower  
So idly that rapt fancy deemeth it  
A metaphor of peace ;—all form a scene  
Where musing Solitude might love to lift  
Her soul above this sphere of earthliness,  
Where Silence undisturbed might watch alone,—  
So cold, so bright, so still.

The orb of day,  
In southern climes, o'er ocean's waveless field  
Sinks sweetly smiling : not the faintest breath  
Steals o'er the unruffled deep ; the clouds of eve  
Reflect unmoved the lingering beam of day ;  
And vesper's image on the western main  
Is beautifully still. To-morrow comes :  
Cloud upon cloud, in dark and deepening mass,  
Roll o'er the blackened waters ; the deep roar  
Of distant thunder mutters awfully ;  
Tempest unfolds its pinion o'er the gloom  
That shrouds the boiling surge ; the pitiless fiend,  
With all his winds and lightnings, tracks his prey ;  
The torn deep yawns,—the vessel finds a grave  
Beneath its jagged gulf.

Ah whence yon glare  
That fires the arch of heaven?—that dark-red smoke

Blotting the silver moon? The stars are quenched  
 In darkness, and the pure and spangling snow  
 Gleams faintly through the gloom that gathers round.  
 Hark to that roar whose swift and deafening peals  
 In countless echoes through the mountains ring,  
 Startling pale Midnight on her starry throne!  
 Now swells the intermingling din; the jar  
 Frequent and frightful of the bursting bomb;  
 The falling beam, the shriek, the groan, the shout,  
 The ceaseless clangor, and the rush of men  
 Inebriate with rage:—loud and more loud  
 The discord grows; till pale Death shuts the scene,  
 And o'er the conqueror and the conquered draws  
 His cold and bloody shroud.—Of all the men  
 Whom day's departing beam saw blooming there  
 In proud and vigorous health; of all the hearts  
 That beat with anxious life at sunset there;  
 How few survive, how few are beating now!  
 All is deep silence, like the fearful calm  
 That slumbers in the storm's portentous pause;  
 Save when the frantic wail of widowed love  
 Comes shuddering on the blast, or the faint moan  
 With which some soul bursts from the frame of clay  
 Wrapped round its struggling powers.

The grey morn  
 Dawns on the mournful scene; the sulphurous smoke  
 Before the icy wind slow rolls away,  
 And the bright beams of frosty morning dance  
 Along the spangling snow. There tracks of blood  
 Even to the forest's depth, and scattered arms,  
 And lifeless warriors whose hard lineaments  
 Death's self could change not, mark the dreadful path  
 Of the outsallying victors: far behind,  
 Black ashes note where their proud city stood.  
 Within yon forest is a gloomy glen<sup>1</sup>—  
 Each tree which guards its darkness from the day  
 Waves o'er a warrior's tomb.

I see thee shrink,  
 Surpassing Spirit!—wert thou human else?  
 I see a shade of doubt and horror fleet  
 Across thy stainless features: yet fear not;  
 This is no unconnected misery,

Nor stands uncaused and irretrievable.  
Man's evil nature, that apology  
Which kings who rule, and cowards who crouch, set up  
For their unnumbered crimes, sheds not the blood  
Which desolates the discord-wasted land :  
From kings, and priests, and statesmen, war arose,  
Whose safety is man's deep unbettered woe,  
Whose grandeur his debasement. Let the axe  
Strike at the root, the poison-tree will fall ;  
And, where its venom'd exhalations spread  
Ruin and death and woe, where millions lay  
Quenching the serpent's famine, and their bones  
Bleaching unburied in the putrid blast,  
A garden shall arise, in loveliness  
Surpassing fabled Eden.

Hath Nature's soul,—

That formed this world so beautiful, that spread  
Earth's lap with plenty, and life's smallest chord  
Strung to unchanging unison, that gave  
The happy birds their dwelling in the grove,  
That yielded to the wanderers of the deep  
The lovely silence of the unfathomed main,  
And filled the meanest worm that crawls in dust  
With spirit, thought, and love,—on Man alone,  
Partial in causeless malice, wantonly  
Heaped ruin, vice, and slavery ? his soul  
Blasted with withering curses ; placed afar  
The meteor happiness, that shuns his grasp,  
But serving on the frightful gulf to glare,  
Rent wide beneath his footsteps ?

Nature !—no !

Kings, priests, and statesmen, blast the human flower  
Even in its tender bud ; their influence darts  
Like subtle poison through the bloodless veins  
Of desolate society. The child,  
Ere he can lisp his mother's sacred name,  
Swells with the unnatural pride of crime, and lifts  
His baby-sword even in a hero's mood.  
This infant arm becomes the bloodiest scourge  
Of devastated earth ; whilst specious names,  
Learnt in soft childhood's unsuspecting hour,  
Serve as the sophisms with which manhood dims

Bright reason's ray, and sanctifies the sword  
Upraised to shed a brother's innocent blood.  
Let priest-led slaves cease to proclaim that man  
Inherits vice and misery, when Force  
And Falsehood hang even o'er the cradled babe,  
Stifling with rudest grasp all natural good.

Ah to the stranger-soul, when first it peeps  
From its new tenement, and looks abroad  
For happiness and sympathy, how stern  
And desolate a tract is this wide world !  
How withered all the buds of natural good !  
No shade, no shelter, from the sweeping storms  
Of pitiless power ! On its wretched frame—  
Poisoned perchance by the disease and woe  
Heaped on the wretched parent whence it sprung,  
By morals, law, and custom,—the pure winds  
Of heaven, that renovate the insect tribes,  
May breathe not. The untainting light of day  
May visit not its longings. It is bound  
Ere it has life : yea, all the chains are forged  
Long ere its being : all liberty and love  
And peace is torn from its defencelessness ;  
Cursed from its birth, even from its cradle doomed  
To abjectness and bondage !

Throughout this varied and eternal world  
Soul is the only element, the block  
That for uncounted ages has remained.  
The moveless pillar of a mountain's weight  
Is active living spirit. Every grain  
Is sentient both in unity and part,  
And the minutest atom comprehends  
A world of loves and hatreds. These beget  
Evil and good : hence truth and falsehood spring ;  
Hence will and thought and action, all the germs  
Of pain or pleasure, sympathy or hate,  
That variegate the eternal universe.  
Soul is not more polluted than the beams  
Of heaven's pure orb ere round their rapid lines  
The taint of earth-born atmospheres arise.  
Man is of soul and body, formed for deeds

Of high resolve ; on fancy's boldest wing  
To soar unwearied, fearlessly to turn  
The keenest pangs to peacefulness, and taste  
The joys which mingled sense and spirit yield.  
Or he is formed for abjectness and woe,  
To grovel on the dunghill of his fears,  
To shrink at every sound, to quench the flame  
Of natural love in sensualism, to know  
That hour as blest when on his worthless days  
The frozen hand of Death shall set its seal,  
Yet fear the cure, though hating the disease.  
The one is man that shall hereafter be ;  
The other, man as vice has made him now.

War is the statesman's game, the priest's delight,  
The lawyer's jest, the hired assassin's trade ;  
And, to those royal murderers whose mean thrones  
Are bought by crimes of treachery and gore,  
The bread they eat, the staff on which they lean.  
Guards, garbed in blood-red livery, surround  
Their palaces, participate the crimes  
That force defends, and from a nation's rage  
Secure the crown which all the curses reach  
That Famine, Frenzy, Woe, and Penury, breathe.  
These are the hired bravos who defend  
The tyrant's throne—the bullies of his fear :  
These are the sinks and channels of worst vice,  
The refuse of society, the dregs  
Of all that is most vile : their cold hearts blend  
Deceit with sternness, ignorance with pride,  
All that is mean and villanous with rage  
Which hopelessness of good and self-contempt  
Alone might kindle. They are decked in wealth,  
Honour, and power ; then are sent abroad  
To do their work. The pestilence that stalks  
In gloomy triumph through some eastern land  
Is less destroying. They cajole with gold,  
And promises of fame, the thoughtless youth  
Already crushed with servitude : he knows  
His wretchedness too late, and cherishes  
Repentance for his ruin, when his doom  
Is sealed in gold and blood.



Those too the tyrant serve, who, skilled to snare  
The feet of Justice in the toils of law,  
Stand ready to oppress the weaker still ;  
And right or wrong will vindicate for gold,  
Sneering at Public Virtue, which beneath  
Their pitiless tread lies torn and trampled. where  
Honour sits smiling at the sale of truth.

Then grave and hoary-headed hypocrites,  
Without a hope, a passion, or a love,  
Who, through a life of luxury and lies,  
Have crept by flattery to the seats of power,  
Support the system whence their honours flow.  
They have three words (well tyrants know their use,  
Well pay them for the loan, with usury  
Torn from a bleeding world)—God, Hell, and Heaven.  
A vengeful, pitiless, and almighty fiend,  
Whose mercy is a nickname for the rage  
Of tameless tigers hungering for blood :  
Hell, a red gulf of everlasting fire,  
Where poisonous and undying worms prolong  
Eternal misery to those hapless slaves  
Whose life has been a penance for its crimes :  
And Heaven, a meed for those who dare belie  
Their human nature, quake, believe, and cringe  
Before the mockeries of earthly power.

These tools the tyrant tempers to his work,  
Wields in his wrath, and, as he wills, destroys,  
Omnipotent in wickedness : the while  
Youth springs, age moulders, manhood tamely does  
His bidding, bribed by short-lived joys to lend  
Force to the weakness of his trembling arm.  
They rise, they fall ; one generation comes,  
Yielding its harvest to destruction's scythe.  
It fades, another blossoms : yet behold !  
Red glows the tyrant's stamp-mark on its bloom,  
Withering and cankering deep its passive prime.  
He has invented lying words and modes,  
Empty and vain as his own coreless heart ;  
Evasive meanings, nothings of much sound,  
To lure the heedless victim to the toils  
Spread round the valley of its paradise.

Look to thyself, priest, conqueror, or prince !  
Whether thy trade is falsehood, and thy lusts  
Deep wallow in the earnings of the poor,  
With whom thy Master was ; or thou delight'st  
In numbering-o'er the myriads of thy slain,  
All misery weighing nothing in the scale  
Against thy short-lived fame ; or thou dost load  
With cowardice and crime the groaning land,  
A pomp-fed king. Look to thy wretched self !  
Ay, art thou not the veriest slave that e'er  
Crawled on the loathing earth ? Are not thy days  
Days of unsatisfying listlessness ?  
Dost thou not cry, ere night's long rack is o'er,  
"When will the morning come ?" Is not thy youth  
A vain and feverish dream of sensualism ?  
Thy manhood blighted with unripe disease ?  
Are not thy views of unregretted death  
Drear, comfortless, and horrible ? Thy mind.  
Is it not morbid as thy nerveless frame,  
Incapable of judgment, hope, or love ?  
And dost thou wish the errors to survive  
That bar thee from all sympathies of good,  
After the miserable interest  
Thou hold'st in their protraction ? When the grave  
Has swallowed up thy memory and thyself,  
Dost thou desire the bane that poisons earth  
To twine its roots around thy confined clay,  
Spring from thy bones, and blossom on thy tomb,  
That of its fruit thy babes may eat and die ?

v.

THUS do the generations of the earth  
 Go to the grave, and issue from the womb,  
 Surviving still the imperishable change  
 That renovates the world. Even as the leaves  
 Which the keen frost-wind of the waning year  
 Has scattered on the forest-soil, and heaped  
 For many seasons there, though long they choke  
 (Loading with loathsome rottenness the land)  
 All germs of promise, yet, when the tall trees  
 From which they fell, shorn of their lovely shapes,  
 Lie level with the earth to moulder there,  
 They fertilize the land they long deformed,  
 Till from the breathing lawn a forest springs  
 Of youth, integrity, and loveliness,  
 Like that which gave it life, to spring and die:—  
 Thus suicidal Selfishness, that blights  
 The fairest feelings of the opening heart,  
 Is destined to decay, whilst from the soil  
 Shall spring all virtue, all delight, all love,  
 And judgment cease to wage unnatural war  
 With passion's unsubduable array.  
 Twin-sister of Religion, Selfishness,—  
 Rival in crime and falsehood, aping all  
 The wanton horrors of her bloody play;  
 Yet frozen, unimpassioned, spiritless,  
 Shunning the light, and owning not its name,  
 Compelled by its deformity to screen  
 With flimsy veil of justice and of right  
 Its unattractive lineaments that scare  
 All save the brood of Ignorance; at once  
 The cause and the effect of tyranny;  
 Unblushing, hardened, sensual, and vile;  
 Dead to all love but of its abjectness,  
 With heart impassive by more noble powers  
 Than unshared pleasure, sordid gain, or fame:  
 Despising its own miserable being,  
 Which still it longs, yet fears, to disenthral.

Hence Commerce springs, the venal interchange  
Of all that human art or Nature yield ;  
Which wealth should purchase not, but want demand,  
And natural kindness hasten to supply  
From the full fountain of its boundless love,  
For ever stifled, drained, and tainted now.  
Commerce, beneath whose poison-breathing shade  
No solitary virtue dares to spring ;  
But Poverty and Wealth with equal hand  
Scatter their withering curses, and unfold  
The doors of premature and violent death  
To pining famine and full-fed disease,  
'To all that shares the lot of human life ;  
Which—poisoned, body and soul—scarce drags the chain  
That lengthens as it goes, and clanks behind.

Commerce has set the mark of selfishness,  
The signet of its all-enslaving power,  
Upon a shining ore, and called it gold ;  
Before whose image bow the vulgar great,  
The vainly rich, the miserable proud,  
The mob of peasants, nobles, priests, and kings,  
And with blind feelings reverence the power  
That grinds them to the dust of misery.  
But in the temple of their hireling hearts  
Gold is a living god, and rules in scorn

All earthly things but virtue.

Since tyrants, by the sale of human life,  
Heap luxuries to their sensualism, and fame  
To their wide-wasting and insatiate pride,  
Success has sanctioned to a credulous world  
The ruin, the disgrace, the woe, of war.  
His hosts of blind and unresisting dupes  
The despot numbers ; from his cabinet  
These puppets of his schemes he moves at will,  
Even as the slaves by force or famine driven,  
Beneath a vulgar master, to perform  
A task of cold and brutal drudgery ;—  
Hardened to hope, insensible to fear,  
Scarce living pulleys of a dead machine,  
Mere wheels of work and articles of trade  
That grace the proud and noisy pomp of wealth !

The harmony and happiness of man  
Yield to the wealth of nations ; that which lifts  
His nature to the heaven of its pride  
Is bartered for the poison of his soul,  
The weight that drags to earth his towering hopes ;  
Blighting all prospect but of selfish gain,  
Withering all passion but of slavish fear,  
Extinguishing all free and generous love  
Of enterprise and daring. Even the pulse  
That fancy kindles in the beating heart  
To mingle with sensation, it destroys,—  
Leaves nothing but the sordid lust of self,  
The grovelling hope of interest and gold,  
Unqualified, unmingled, unredeemed  
Even by hypocrisy.

And statesmen boast  
Of wealth ! The wordy eloquence, that lives  
After the ruin of their hearts, can gild  
The bitter poison of a nation's woe ;  
Can turn the worship of the servile mob  
To their corrupt and glaring idol, Fame,  
From Virtue, trampled by its iron tread,—  
Although its dazzling pedestal be raised  
Amid the horrors of a limb-strewn field,  
With desolated dwellings smoking round.  
The man of ease, who, by his warm fireside,  
To deeds of charitable intercourse,  
And bare fulfilment of the common laws  
Of decency and prejudice, confines  
The struggling nature of his human heart,  
Is duped by their cold sophistry ; he sheds  
A passing tear perchance upon the wreck  
Of earthly peace, when near his dwelling's door  
The frightful waves are driven,—when his son  
Is murdered by the tyrant, or religion  
Drives his wife raving mad. But the poor man,  
Whose life is misery and fear and care ;  
Whom the morn wakens but to fruitless toil ;  
Who ever hears his famished offsprings scream ;  
Whom their pale mother's uncomplaining gaze  
For ever meets, and the proud rich man's eye  
Flashing command, and the heart-breaking scene

Of thousands like himself ;—he little heeds  
The rhetoric of tyranny. His hate  
Is quenchless as his wrongs ; he laughs to scorn  
The vain and bitter mockery of words,  
Feeling the horror of the tyrant's deeds,  
And unrestrained but by the arm of Power,  
That knows and dreads his enmity.

The iron rod of Penury still compels  
Her wretched slave to bow the knee to wealth,  
And poison with unprofitable toil  
A life too void of solace, to confirm  
The very chains that bind him to his doom.  
Nature, impartial in munificence,  
Has gifted man with all-subduing will :  
Matter, with all its transitory shapes,  
Lies subjected and plastic at his feet,  
'That, weak from bondage, tremble as they tread.  
How many a rustic Milton has passed by,  
Stifling the speechless longings of his heart  
In unremitting drudgery and care !  
How many a vulgar Cato has compelled  
His energies, no longer tameless then,  
To mould a pin, or fabricate a nail !  
How many a Newton, to whose passive ken  
Those mighty spheres that gem infinity  
Were only specks of tinsel fixed in heaven  
To light the midnights of his native town !

Yet every heart contains perfection's germ :  
The wisest of the sages of the earth  
That ever from the stores of reason drew  
Science, and truth, and virtue's dreadless tone,  
Were but a weak and inexperienced boy—  
Proud, sensual, unimpassioned, unimbued  
With pure desire and universal love—  
Compared to that high being, of cloudless brain,  
Untainted passion, elevated will,  
Which Death (who even would linger long in awe  
Within his noble presence, and beneath  
His changeless eye-beam) might alone subdue.  
Him every slave now dragging through the filth

Of some corrupted city his sad life,  
Pining with famine, swoln with luxury,  
Blunting the keenness of his spiritual sense  
With narrow schemings and unworthy cares,  
Or madly rushing through all violent crime  
To move the deep stagnation of his soul,  
Might imitate and equal.

But mean lust  
Has bound its chains so tight around the earth  
That all within it but the virtuous man  
Is venal. Gold or fame will surely reach  
The price prefixed by Selfishness, to all  
But him of resolute and unchanging will ;  
Whom nor the plaudits of a servile crowd,  
Nor the vile joys of tainting luxury,  
Can bribe to yield his elevated soul  
To Tyranny or Falsehood, though they wield  
With blood-red hand the sceptre of the world.

All things are sold. The very light of heaven  
Is venal: earth's unsparing gifts of love,  
The smallest and most despicable things  
That lurk in the abysses of the deep,  
All objects of our life, even life itself,  
And the poor pittance which the laws allow  
Of liberty,—the fellowship of man,  
Those duties which his heart of human love  
Should urge him to perform instinctively,—  
Are bought and sold as in a public mart  
Of undisguising Selfishness, that sets  
On each its price, the stamp-mark of her reign.  
Even love is sold. The solace of all woe  
Is turned to deadliest agony: old age  
Shivers in selfish beauty's loathing arms,  
And youth's corrupted impulses prepare  
A life of horror, from the blighting bane  
Of commerce ; whilst the pestilence that springs  
From unenjoying sensualism has filled  
All human life with hydra-headed woes.

Falsehood demands but gold to pay the pangs  
Of outraged conscience ; for the slavish priest

Sets no great value on his hireling faith :  
A little passing pomp, some servile souls  
(Whom cowardice itself might safely chain,  
Or the spare mite of avarice could bribe,  
To deck the triumph of their languid zeal)  
Can make *him* minister to tyranny.  
More daring crime requires a loftier meed :  
Without a shudder the slave-soldier lends  
His arm to murderous deeds, and steels his heart  
When the dread eloquence of dying men,  
Low mingling on the lonely field of fame,  
Assails that nature whose applause he sells  
For the gross blessings of a patriot mob,  
For the vile gratitude of heartless kings,  
And for a cold world's good word,—viler still !

There is a nobler glory which survives  
Until our being fades, and, solacing  
All human care, accompanies its change ;  
Deserts not Virtue in the dungeon's gloom,  
And, in the precincts of the palace, guides  
His footsteps through that labyrinth of crime ; \*  
Imbues his lineaments with dauntlessness,  
Even when from Power's avenging hand he takes  
Its sweetest, last, and noblest title—death ;  
—The consciousness of good, which neither gold,  
Nor sordid fame, nor hope of heavenly bliss,  
Can purchase ; but a life of resolute good,  
Unalterable will, quenchless desire  
Of universal happiness, the heart  
That beats with it in unison, the brain  
Whose ever-wakeful wisdom toils to change  
Reason's rich stores for its eternal weal.

This “commerce” of sincerest virtue needs  
No mediative signs of selfishness,  
No jealous intercourse of wretched gain,  
No balancings of prudence, cold and long :—  
In just and equal measure all is weighed ;  
One scale contains the sum of human weal,  
And one, the good man's heart.

How vainly seek  
The selfish for that happiness denied



To aught but virtue ! Blind and hardened they  
Who hope for peace amid the storms of care,  
Who covet power they know not how to use,  
And sigh for pleasure they refuse to give !  
Madly they frustrate still their own designs ;  
And, where they hope that quiet to enjoy  
Which virtue pictures, bitterness of soul,  
Pining regrets, and vain repentances,  
Disease, disgust, and lassitude, pervade  
Their valueless and miserable lives.

But hoary-headed Selfishness has felt  
Its death-blow, and is tottering to the grave.  
A brighter morn awaits the human day ;  
When every transfer of earth's natural gifts  
Shall be a commerce of good words and works ;  
When poverty and wealth, the thirst of fame,  
The fear of infamy, disease and woe,  
War with its million horrors, and fierce hell,  
Shall live but in the memory of Time,  
Who, like a penitent libertine, shall start,  
Look back, and shudder at his younger years.

## VI.

ALL touch, all eye, all ear,  
The Spirit felt the Fairy's burning speech.  
O'er the thin texture of its frame  
The varying periods painted changing glows ;  
As on a summer even,  
When soul-enfolding music floats around,  
The stainless mirror of the lake  
Re-images the eastern gloom,  
Mingling convulsively its purple hues  
With sunset's burnished gold.

Then thus the Spirit spoke :  
" It is a wild and miserable world,  
Thorny, and full of care,  
Which every fiend can make his prey at will.  
O Fairy ! in the lapse of years  
Is there no hope in store ?  
Will yon vast suns roll on  
Interminably, still illuming  
The night of so many wretched souls,  
And see no hope for them ?  
Will not the Universal Spirit e'er  
Revivify this withered limb of heaven ? "

The Fairy calmly smiled  
In comfort, and a kindling gleam of hope  
Suffused the Spirit's lineaments.  
" Oh rest thee tranquil ! chase those fearful doubts,  
Which ne'er could rack an everlasting soul  
That sees the chains which bind it to its doom.  
Yes ! crime and misery are in yonder earth,  
Falsehood, mistake, and lust ;  
But the eternal world  
Contains at once the evil and the cure.  
Some eminent in virtue shall start up,  
Even in perversest time :  
The truths of their pure lips, that never die,

Shall bind the scorpion falsehood with a wreath  
Of ever-living flame,  
Until the monster sting itself to death.

“How sweet a scene will earth become—  
Of purest spirits a pure dwelling-place,  
Symphonious with the planetary spheres—  
When Man, with changeless Nature coalescing,  
Will undertake regeneration's work !  
When its ungenial poles no longer point  
To the red and baleful sun  
That faintly twinkles there !

“Spirit, on yonder earth  
Falsehood now triumphs ; deadly Power  
Has fixed its seal upon the lip of Truth.  
Madness and misery are there :  
The happiest is most wretched. Yet confide—  
Until pure health-drops from the cup of joy  
Fall like a dew of balm upon the world.  
Now to the scene I show in silence turn,  
And read the blood-stained charter of all woe,  
Which Nature soon, with re-creating hand,  
Will blot in mercy from the book of earth.  
How bold the flight of Passion's wandering wing,  
How swift the step of Reason's firmer tread,  
How calm and sweet the victories of life,  
How terrorless the triumph of the grave,—  
How powerless were the mightiest monarch's arm,  
Vain his loud threat, and impotent his frown,—  
How ludicrous the priest's dogmatic roar,  
The weight of his exterminating curse  
How light, and his affected charity,  
To suit the pressure of the changing times,  
What palpable deceit—but for thy aid,  
Religion ! but for thee, prolific fiend,  
Who peopled earth with demons, hell with men,  
And heaven with slaves !

“Thou taintest all thou look'st upon !—The stars  
Which on thy cradle beamed so brightly sweet  
Were gods to the distempered playfulness

Of thy untutored infancy: the trees,  
The grass, the clouds, the mountains, and the sea,  
All living things that walk, swim, creep, or fly,  
Were gods: the sun had homage, and the moon  
Her worshiper. Then thou becam'st, a boy,  
More daring in thy frenzies: every shape,  
Monstrous or vast or beautifully wild,  
Which from sensation's relics fancy culls;  
The spirits of the air, the shuddering ghost,  
The genii of the elements, the powers  
That give a shape to Nature's varied works,  
Had life and place in the corrupt belief  
Of thy blind heart: yet still thy youthful hands  
Were pure of human blood. Then manhood gave  
Its strength and ardour to thy frenzied brain.  
Thine eager gaze scanned the stupendous scene,  
Whose wonders mocked the knowledge of thy pride:  
Their everlasting and unchanging laws  
Reproached thine ignorance. Awhile thou stood'st  
Baffled and gloomy. Then thou didst sum-up  
The elements of all that thou didst know,—  
The changing seasons, winter's leafless reign,  
The budding of the heaven-breathing trees,  
The eternal orbs that beautify the night,  
The sunrise, and the setting of the moon,  
Earthquakes and wars, and poisons and disease;  
And, all their causes to an abstract point  
Converging, thou didst bend, and call it God! <sup>1</sup>  
The self-sufficing, the omnipotent,  
The merciful, and the avenging God,—  
Who, prototype of human misrule, sits  
High in heaven's realm, upon a golden throne,  
Even like an earthly king; and whose dread work,  
Hell, gapes for ever for the unhappy slaves  
Of fate, whom he created in his sport,  
To triumph in their torments when they fell.  
Earth heard the name; Earth trembled, as the smoke  
Of his revenge ascended up to heaven,  
Blotting the constellations; and the cries  
Of millions butchered in sweet confidence  
And unsuspecting peace, even when the bonds  
Of safety were confirmed by wordy oaths

Sworn in his dreadful name, rung through the land ;  
Whilst innocent babes writhed on thy stubborn spear,  
And thou didst laugh to hear the mother's shriek  
Of maniac gladness as the sacred steel  
Felt cold in her torn entrails !

“Religion ! thou wert then in manhood's prime.  
But age crept on : one God would not suffice  
For senile puerility. Thou framedst  
A tale to suit thy dotage, and to glut  
Thy misery-thirsting soul ; that the mad fiend  
Thy wickedness had pictured might afford  
A plea for sating the unnatural thirst  
For murder, rapine, violence, and crime,  
That still consumed thy being, even when  
Thou heardst the step of Fate ; that flames might light  
Thy funeral-scene, and the shrill horrent shrieks  
Of parents dying on the pile that burned  
To light their children to thy paths, the roar  
Of the encircling flames, the exulting cries  
Of thine apostles, loud commingling there,  
    Might sate thine hungry ear  
    Even on the bed of death !

“But now contempt is mocking thy grey hairs ;  
Thou art descending to the darksome grave,  
Unhonoured and unpitied but by those  
Whose pride is passing-by like thine, and sheds,  
Like thine, a glare that fades before the sun  
Of truth, and shines but in the dreadful night  
That long has loured above the ruined world.

“Throughout these infinite orbs of mingling light,  
Of which yon earth is one, is wide diffused  
A Spirit of activity and life,  
That knows no term, cessation, or decay ;  
That fades not when the lamp of earthly life,  
Extinguished in the dampness of the grave,  
Awhile there slumbers, more than when the babe  
In the dim newness of its being feels  
The impulses of sublunary things,  
And all is wonder to unpractised sense ;  
But, active, steadfast, and eternal, still

Guides the fierce whirlwind, in the tempest roars,  
Cheers in the day, breathes in the balmy groves,  
Strengthens in health, and poisons in disease ;  
And in the storm of change, that ceaselessly  
Rolls round the eternal universe, and shakes  
Its undecaying battlement, presides,  
Apportioning with irresistible law  
The place each spring of its machine shall fill ;—  
So that, when waves on waves tumultuous heap  
Confusion to the clouds, and fiercely driven  
Heaven's lightnings scorch the uprooted ocean-fords  
(Whilst, to the eye of shipwrecked mariner  
Lone sitting on the bare and shuddering rock,  
All seems unlinked contingency and chance),  
No atom of this turbulence fulfils  
A vague and unnecessitated task,  
Or acts but as it must and ought to act.  
Even the minutest molecule of light  
That in an April sunbeam's fleeting glow  
Fulfils its destined though invisible work  
The universal Spirit guides ; nor less,  
When merciless ambition or mad zeal  
Has led two hosts of dupes to battle-field,  
That blind they there may dig each other's graves,  
And call the sad work glory, does it rule  
All passions. Not a thought, a will, an act,  
No working of the tyrant's moody mind,  
Nor one misgiving of the slaves who boast  
Their servitude, to hide the shame they feel,  
Nor the events enchainning every will,  
That from the depths of unrecorded time  
Have drawn all-influencing virtue, pass  
Unrecognized or unforeseen by thee,  
Soul of the Universe ! eternal spring  
Of life and death, of happiness and woe,  
Of all that chequers the phantasmal scene  
That floats before our eyes in wavering light,  
Which gleams but on the darkness of our prison,  
Whose chains and massy walls  
We feel but cannot see !

“ Spirit of Nature ! all-sufficing Power !  
Necessity, thou mother of the world !

Unlike the God of human error, thou  
Requir'st no prayers or praises. The caprice  
Of man's weak will belongs no more to thee  
Than do the changeful passions of his breast  
To thy unvarying harmony. The slave  
Whose horrible lusts spread misery o'er the world,  
And the good man who lifts with virtuous pride  
His being, in the sight of happiness  
That springs from his own works ; the poison-tree  
Beneath whose shade all life is withered up,  
And the fair oak whose leafy dome affords  
A temple where the vows of happy love  
Are registered, are equal in thy sight.  
No love, no hate, thou cherishest ; revenge,  
And favouritism, and worst desire of fame,  
Thou know'st not. All that the wide world contains  
Are but thy passive instruments, and thou  
Regard'st them all with an impartial eye :  
Whose joy or pain thy nature cannot feel,  
Because thou hast not human sense,  
Because thou art not human mind.

“ Yes ! when the sweeping storm of time  
Has sung its death-dirge o'er the ruined fanes  
And broken altars of the almighty fiend  
Whose name usurps thy honours, and the blood,  
Through centuries clotted there, has floated down  
The tainted flood of ages, shalt thou live  
Unchangeable ! A shrine is raised to thee  
Which nor the tempest-breath of time,  
Nor the interminable flood  
Over earth's slight pageant rolling,  
Availeth to destroy,—  
The sensitive extension of the world :  
That wondrous and eternal fane  
Where pain and pleasure, good and evil, join  
To do the will of strong Necessity,—  
And life in multitudinous shapes,  
Still pressing forward where no term can be,  
Like hungry and unresting flame  
Curls round the eternal columns of its strength.”

## VII.

*Spirit.* I was an infant when my mother went  
 To see an atheist burned. She took me there.  
 The dark-robed priests were met around the pile ;  
 The multitude was gazing silently ;  
 And, as the culprit passed with dauntless mien,  
 Tempered disdain in his unaltering eye,  
 Mixed with a quiet smile, shone calmly forth.  
 The thirsty fire crept round his manly limbs ;  
 His resolute eyes were scorched to blindness soon ;  
 His death-pang rent my heart. The insensate mob  
 Uttered a cry of triumph, and I wept.  
 "Weep not, child !" cried my mother, "for that man  
 Has said 'There is no God.'"

*Fairy.* There *is* no God !  
 Nature confirms the faith his death-groan sealed.  
 Let heaven and earth, let man's revolving race,  
 His ceaseless generations, tell their tale ;  
 Let every part depending on the chain  
 That links it to the whole point to the hand  
 That grasps its term ! Let every seed that falls,  
 In silent eloquence, unfold its store  
 Of argument. Infinity within,  
 Infinity without, belie creation ;  
 The exterminable spirit it contains  
 Is Nature's only God ; but human pride  
 Is skilful to invent most serious names  
 To hide its ignorance.

The name of God

Has fenced-about all crime with holiness ;  
 Himself the creature of his worshipers ;  
 Whose names and attributes and passions change—  
 Seeva, Buddh, Foh, Jehovah, God, or Lord—  
 Even with the human dupes who build his shrines,  
 Still serving o'er the war-polluted world  
 For desolation's watchword : whether hosts



Stain his death-blushing chariot-wheels, as on  
Triumphantly they roll whilst Brahmins raise  
A sacred hymn to mingle with the groans ;  
Or countless partners of his power divide  
His tyranny to weakness ; or the smoke  
Of burning towns, the cries of female helplessness,  
Unarmed old age, and youth, and infancy,  
Horribly massacred, ascend to heaven  
In honour of his name ; or, last and worst,  
Earth groans beneath religion's iron age,  
And priests dare babble of a God of peace  
Even whilst their hands are red with guiltless blood,—  
Murdering the while, uprooting every germ  
Of truth, exterminating, spoiling all,  
Making the earth a slaughter-house !

O Spirit ! through the sense  
By which thy inner nature was apprised  
Of outward shows, vague dreams have rolled,  
And varied reminiscences have waked  
Tablets that never fade ;  
All things have been imprinted there,  
The stars, the sea, the earth, the sky,—  
Even the unshapeliest lineaments  
Of wild and fleeting visions  
Have left a record there  
To testify of earth.

These are my empire, for to me is given  
The wonders of the human world to keep,  
And fancy's thin creations to endow  
With manner, being, and reality ;  
Therefore a wondrous phantom, from the dreams  
Of human error's dense and purblind faith,  
I will evoke, to meet thy questioning.  
Ahasuerus, rise !

A strange and woe-worn wight  
Arose beside the battlement,  
And stood unmoving there.  
His inessential figure cast no shade  
Upon the golden floor.

His port and mien bore mark of many years,  
And chronicles of untold ancientness  
Were legible within his beamless eye :

Yet his cheek bore the mark of youth ;  
Freshness and vigour knit his manly frame ;  
The wisdom of old age was mingled there

With youth's primæval dauntlessness ;  
And inexpressible woe,  
Chastened by fearless resignation, gave  
An awful grace to his all-speaking brow.

*Spirit.* Is there a God ?

*Ahasuerus.* Is there a God ?—ay, an almighty God,  
And vengeful as almighty ! Once his voice  
Was heard on earth : earth shuddered at the sound ;  
The fiery-visaged firmament expressed  
Abhorrence ; and the grave of Nature yawned  
To swallow all the dauntless and the good  
That dared to hurl defiance at his throne,  
Girt as it was with power. None but slaves  
Survived,—cold-blooded slaves, who did the work  
Of tyrannous omnipotence ; whose souls  
No honest indignation ever urged  
To elevated daring, to one deed  
Which gross and sensual self did not pollute.  
These slaves built temples for the omnipotent fiend,  
Gorgeous and vast : the costly altars smoked  
With human blood, and hideous pæans rung  
Through all the long-drawn aisles. A murderer heard  
His voice in Egypt, one whose gifts and arts  
Had raised him to his eminence in power,—  
Accomplice of omnipotence in crime,  
And confidant of the all-knowing one.

These were Jehovah's words :—

“ From an eternity of idleness  
I, God, awoke ; in seven days' toil made earth  
From nothing ; rested, and created man.  
I placed him in a paradise, and there  
Planted the tree of evil ; so that he  
Might eat and perish, and my soul procure

Wherewith to sate its malice, and to turn,  
 Even like a heartless conqueror of the earth,  
 All misery to my fame. The race of men  
 Chosen to my honour with impunity  
 May sate the lusts I planted in their heart.  
 Here I command thee hence to lead them on,  
 Until with hardened feet their conquering troops  
 Wade on the promised soil through woman's blood,  
 And make my name be dreaded through the land.  
 Yet ever-burning flame and ceaseless woe  
 Shall be the doom of their eternal souls,  
 With every soul on this ungrateful earth,  
 Virtuous or vicious, weak or strong,—even all  
 Shall perish, to fulfil the blind revenge  
 (Which you, to men, call 'justice') of their God."

The murderer's brow  
 Quivered with horror.

"God omnipotent,  
 Is there no mercy? must our punishment  
 Be endless? will long ages roll away,  
 And see no term? Oh wherefore hast thou made  
 In mockery and wrath this evil earth?  
 Mercy becomes the powerful—be but just!  
 O God! repent and save!"

"One way remains.

I will beget a son, and he shall bear  
 The sins of all the world. He shall arise  
 In an unnoticed corner of the earth,  
 And there shall die upon a cross, and purge  
 The universal crime; so that the few  
 On whom my grace descends, those who are marked  
 As vessels to the honour of their God,  
 May credit this strange sacrifice, and save  
 Their souls alive. Millions shall live and die  
 Who ne'er shall call upon their Saviour's name,  
 But unredeemed go to the gaping grave.  
 Thousands shall deem it an old woman's tale,  
 Such as the nurses frighten babes withal:  
 These in a gulf of anguish and of flame  
 Shall curse their reprobation endlessly;  
 Yet tenfold pangs shall force them to avow,

Even on their beds of torment where they howl,  
My honour, and the justice of their doom.  
What then avail their virtuous deeds, their thoughts  
Of purity, with radiant genius bright,  
Or lit with human reason's earthly ray?  
Many are called, but few will I elect.  
Do thou my bidding, Moses."

Even the murderer's cheek  
Was blanched with horror, and his quivering lips  
Scarce faintly uttered—"O almighty one,  
I tremble and obey!"

O Spirit ! centuries have set their seal  
On this heart of many wounds, and loaded brain,  
Since the Incarnate came. Humbly he came,  
Veiling his horrible Godhead in the shape  
Of man, scorned by the world, his name unheard  
Save by the rabble of his native town,  
Even as a parish demagogue. He led  
The crowd ; he taught them justice, truth, and peace,  
In semblance ; but he lit within their souls  
The quenchless flames of zeal, and blessed the sword  
He brought on earth to satiate with the blood  
Of truth and freedom his malignant soul.  
At length his mortal frame was led to death.  
I stood beside him : on the torturing cross  
No pain assailed his untrerestrial sense ;  
And yet he groaned. Indignantly I summed  
The massacres and miseries which his name  
Had sanctioned in my country, and I cried  
"Go ! go !" in mockery.  
A smile of godlike malice reillumed  
His fading lineaments. "I go," he cried ;  
"But thou shalt wander o'er the unquiet earth  
Eternally."—The dampness of the grave  
Bathed my imperishable front. I fell,  
And long lay tranced upon the charmed soil.  
When I awoke, hell burned within my brain,  
Which staggered on its seat ; for all around  
The mouldering relics of my kindred lay,  
Even as the Almighty's ire arrested them,—

And in their various attitudes of death  
My murdered children's mute and eyeless skulls  
Glared ghastlily upon me.

But my soul,  
From sight and sense of the polluting woe  
Of tyranny, had long learned to prefer  
Hell's freedom to the servitude of Heaven.  
Therefore I rose, and dauntlessly began  
My lonely and unending pilgrimage ;  
Resolved to wage unweariable war  
With my almighty tyrant, and to hurl  
Defiance at his impotence to harm  
Beyond the curse I bore. The very hand  
That barred my passage to the peaceful grave  
Has crushed the earth to misery, and given  
Its empire to the chosen of his slaves.  
These have I seen, even from the earliest dawn  
Of weak, unstable, and precarious power,  
Then preaching peace, as now they practise war ;  
So, when they turned but from the massacre  
Of unoffending infidels, to quench  
Their thirst for ruin in the very blood  
That flowed in their own veins,—and pitiless zeal  
Froze every human feeling, as the wife  
Sheathed in her husband's heart the sacred steel,  
Even whilst its hopes were dreaming of her love ;  
And friends to friends, brothers to brothers, stood  
Opposed in bloodiest battle-field, and war  
(Scarce satiable by fate's last death-draught) waged,  
Drunk from the wine-press of the Almighty's wrath ;  
Whilst the red cross, in mockery of peace,  
Pointed to victory ! When the fray was done,  
No remnant of the exterminated faith  
Survived to tell its ruin, but the flesh,  
With putrid smoke poisoning the atmosphere,  
That rotted on the half-extinguished pile.

Yes ! I have seen God's worshipers unsheathe  
The sword of his revenge, when grace descended,  
Confirming all unnatural impulses,  
To sanctify their desolating deeds ;  
And frantic priests waved the ill-omened cross

O'er the unhappy earth : then shone the sun  
On showers of gore from the upflashing steel  
Of safe assassination, and all crime  
Made stingless by the Spirit of the Lord,<sup>1</sup>—  
And blood-red rainbows canopied the land.

Spirit ! no year of my eventful being  
Has passed unstained by crime and misery  
Which flows from God's own faith. I've marked his slaves,  
With tongues whose lies are venomous, beguile  
The insensate mob, and, whilst one hand was red  
With murder, feign to stretch the other out  
For brotherhood and peace. And that they now  
Babble of love and mercy (whilst their deeds  
Are marked with all the narrowness and crime  
That Freedom's young arm dares not yet chastise)  
Reason may claim our gratitude, who now,  
Establishing the imperishable throne  
Of truth and stubborn virtue, maketh vain  
The unprevailing malice of my foe ;  
Whose bootless rage heaps torments for the brave,  
Adds impotent eternities to pain,  
Whilst keenest disappointment racks his breast  
To see the smiles of peace around them play,  
To frustrate or to sanctify their doom.

Thus have I stood,—through a wild waste of years  
Struggling with whirlwinds of mad agony,  
Yet peaceful and serene and self-enshrined,  
Mocking my powerless tyrant's horrible curse  
With stubborn and unalterable will ;  
Even as a giant oak, which heaven's fierce flame  
Had scathèd in the wilderness, to stand  
A monument of fadeless ruin there,—  
Yet peacefully and movelessly it braves  
The midnight conflict of the wintry storm,  
As in the sunlight's calm it spreads  
Its worn and withered arms on high  
To meet the quiet of a summer's noon.

The Fairy waved her wand :  
Abasuerus fled

Fast as the shapes of mingled shade and mist  
That lurk in the glens of a twilight grove  
Flee from the morning beam :  
The matter of which dreams are made  
Not more endowed with actual life  
Than this phantasmal portraiture  
Of wandering human thought.

## VIII.

“THE Present and the Past thou hast beheld :  
It was a desolate sight. Now, Spirit, learn  
The secrets of the Future.—Time !  
Unfold the brooding pinion of thy gloom,  
Render thou up thy half-devoured babes,  
And from the cradles of eternity,  
Where millions lie lulled to their portioned sleep  
By the deep murmuring stream of passing things,  
Tear thou that gloomy shroud.—Spirit, behold  
Thy glorious destiny !”

Joy to the Spirit came.  
Through the wide rent in Time's eternal veil,  
Hope was seen beaming through the mists of fear.  
Earth was no longer hell ;  
Love, freedom, health, had given  
Their ripeness to the manhood of its prime,  
And all its pulses beat  
Symphonious to the planetary spheres :  
Then dulcet music swelled  
Concordant with the life-strings of the soul ;  
It throbbed in sweet and languid beatings there,  
Catching new life from transitory death.—  
Like the vague sighings of a wind at even,  
That wakes the wavelets of the slumbering sea,  
And dies on the creation of its breath,  
And sinks and rises, fails and swells, by fits,  
Was the pure stream of feeling  
That sprang from these sweet notes,  
And o'er the Spirit's human sympathies  
With mild and gentle motion calmly flowed.  
Joy to the Spirit came,—  
Such joy as when a lover sees  
The chosen of his soul in happiness,  
And witnesses her peace  
Whose woe to him were bitterer than death ;



Sees her unfaded cheek  
Glow mantling in first luxury of health,  
Thrills with her lovely eyes,  
Which like two stars amid the heaving main  
Sparkle through liquid bliss.

Then in her triumph spoke the Fairy Queen.  
"I will not call the ghost of ages gone  
To unfold the frightful secrets of its lore.

The present now is past ;  
And those events that desolate the earth  
Have faded from the memory of Time,  
Who dares not give reality to that  
Whose being I annul. To me is given  
The wonders of the human world to keep,  
Space, matter, time, and mind. Futurity  
Exposes now its treasure ; let the sight  
Renew and strengthen all thy failing hope.  
O human Spirit ! spur thee to the goal  
Where virtue fixes universal peace,  
And midst the ebb and flow of human things  
Shows<sup>†</sup> somewhat stable, somewhat certain still,  
A light-house o'er the wild of dreary waves.

"The habitable earth is full of bliss.  
Those wastes of frozen billows that were hurled  
By everlasting snow-storms round the poles,  
Where matter dared not vegetate or live,  
But ceaseless frost round the vast solitude  
Bound its broad zone of stillness, are unloosed ;  
And fragrant zephyrs there from spicy isles  
Ruffle the placid ocean-deep, that rolls  
Its broad bright surges to the sloping sand,  
Whose roar is wakened into echoings sweet  
To murmur through the heaven-breathing groves,  
And melodize with man's blest nature there.

"Those deserts of immeasurable sand  
Whose age-collected fervours scarce allowed  
A bird to live, a blade of grass to spring,  
Where the shrill chirp of the green lizard's love  
Broke on the sultry silentness alone,  
Now teem with countless rills and shady woods,

Cornfields and pastures and white cottages.  
And where the startled wilderness beheld  
A savage conqueror stained in kindred blood,  
A tigress sating with the flesh of lambs  
The unnatural famine of her toothless cubs,  
Whilst shouts and howlings through the desert rang,—  
Sloping and smooth the daisy-spangled lawn,  
Offering sweet incense to the sunrise, smiles  
To see a babe before his mother's door  
    Sharing his morning's meal  
    With the green and golden basilisk  
    That comes to lick his feet.

“Those trackless deeps where many a weary sail  
Has seen above the illimitable plain  
Morning on night, and night on morning, rise,  
Whilst still no land to greet the wanderer spread  
Its shadowy mountains on the sun-bright sea,  
Where the loud roarings of the tempest-waves  
So long have mingled with the gusty wind  
In melancholy loneliness, and swept  
The desert of those ocean-solitudes  
But vocal to the sea-bird's harrowing shriek,  
The bellowing monster, and the rushing storm,  
Now to the sweet and many-mingling sounds  
Of kindest human impulses respond.  
Those lonely realms bright garden-isles begem,  
With lightsome clouds and shining seas between,  
And fertile valleys resonant with bliss,  
Whilst green woods overcanopy the wave,  
Which like a toil-worn labourer leaps to shore,  
To meet the kisses of the flowrets there.

“All things are re-created, and the flame  
Of consentaneous love inspires all life.  
The fertile bosom of the Earth gives suck  
To myriads, who still grow beneath her care  
Rewarding her with their pure perfectness.  
The balmy breathings of the wind inhale  
Her virtues, and diffuse them all abroad :  
Health floats amid the gentle atmosphere,  
Glow in the fruits, and mantles on the stream.

No storms deform the beaming brow of heaven,  
Nor scatter in the freshness of its pride  
The foliage of the ever-verdant trees ;  
But fruits are ever ripe, flowers ever fair ;  
And Autumn proudly bears her matron grace,  
Kindling a flush on the fair cheek of Spring,  
Whose virgin bloom beneath the ruddy fruit  
Reflects its tint, and blushes into love.  
The buds unfold more brightly, till no more <sup>1</sup>  
Or frost or shower or change of seasons mars  
The freshness of their amaranthine leaves.

“ The lion now forgets to thirst for blood :  
There might you see him sporting in the sun  
Beside the dreadless kid ; his claws are sheathed,  
His teeth are harmless, custom’s force has made  
His nature as the nature of a lamb.  
Like passion’s fruit, the nightshade’s tempting bane  
Poisons no more the pleasure it bestows.  
All bitterness is past ; the cup of joy  
Unmingled mantles to the goblet’s brim,  
And courts the thirsty lips it fled before.

“ But chief, ambiguous man,—he that can know  
More misery, and dream more joy, than all ;  
Whose keen sensations thrill within his breast  
To mingle with a loftier instinct there,  
Lending their power to pleasure and to pain,  
Yet raising, sharpening, and refining, each ;  
Who stands amid the ever-varying world,  
The burden or the glory of the earth ;  
He chief perceives the change : his being notes  
The gradual renovation, and defines  
Each movement of its progress on his mind.

“ Man—where the gloom of the long polar night  
Lours o’er the snow-clad rocks and frozen soil,  
Where scarce the hardiest herb that braves the frost  
Basks in the moonlight’s ineffectual glow—  
Shrank with the plants, and darkened with the night ;  
His chilled and narrow energies, his heart  
Insensible to courage, truth, or love,

His stunted stature and imbecile frame,  
Marked him for some abortion of the earth,  
Fit compeer of the bears that roamed around,  
Whose habits and enjoyments were his own :  
His life a feverish dream of stagnant woe,  
Whose meagre wants, but scantily fulfilled,  
Apprised him ever of the joyless length  
Which his short being's wretchedness had reached ;  
His death a pang which famine, cold, and toil,  
Long on the mind, whilst yet the vital spark  
Clung to the body stubbornly, had brought.  
All was inflicted here that Earth's revenge  
Could wreak on the infringers of her law ;  
One curse alone was spared—the name of God.

“ Nor where the tropics bound the realms of day  
With a broad belt of mingling cloud and flame,  
Where blue mists through the unmoving atmosphere  
Scattered the seeds of pestilence, and red  
Unnatural vegetation, where the land  
Teemed with all earthquake, tempest, and disease,  
Was man a nobler being. Slavery  
Had crushed him to his country's blood-stained dust ;  
Or he was bartered for the fame of power,  
Which, all internal impulses destroying,  
Makes human will an article of trade ;  
Or he was changed with christians for their gold,  
And dragged to distant isles, where, to the sound  
Of the flesh-mangling scourge, he does the work  
Of all-polluting luxury and wealth,  
Which doubly visits on the tyrants' heads  
The long-protracted fullness of his woe ;  
Or he was led to legal butchery,  
To turn to worms beneath that burning sun  
Where kings first leagued against the rights of men,  
And priests first traded with the name of God.

“ Even where the milder zone afforded man  
A seeming shelter, yet contagion there,  
Blighting his being with unnumbered ills,  
Spread like a quenchless fire ; nor truth till late  
Availed to arrest its progress, or create  
That peace which first in bloodless victory waved

Her snowy standard o'er this favoured clime.  
There man was long the train-bearer of slaves,  
The mimic of surrounding misery,  
The jackal of ambition's lion-rage,  
The bloodhound of religion's hungry zeal.

"Here now the human being stands adorning  
This loveliest earth with taintless body and mind ;  
Blest from his birth with all bland impulses,  
Which gently in his noble bosom wake  
All kindly passions and all pure desires.  
Him (still from hope to hope the bliss pursuing  
Which from the exhaustless store of human weal  
Dawns on the virtuous mind) the thoughts that rise  
In time-destroying infiniteness gift  
With self-enshrined eternity, that mocks  
The unprevailing hoariness of age ;  
And man, once fleeting o'er the transient scene  
Swift as an unremembered vision, stands  
Immortal upon earth. No longer now  
He slays the lamb that looks him in the face,  
And horribly devours his mangled flesh,  
Which, still avenging Nature's broken law,  
Kindled all putrid humours in his frame,  
All evil passions, and all vain belief,  
Hatred, despair, and loathing, in his mind,  
The germs of misery, death, disease, and crime.  
No longer now the wingèd habitants  
That in the woods their sweet lives sing away  
Flee from the form of man ; but gather round,  
And prune their sunny feathers on the hands  
Which little children stretch in friendly sport  
Towards these dreadless partners of their play.  
All things are void of terror. Man has lost  
His terrible prerogative, and stands  
An equal amidst equals. Happiness  
And science dawn, though late, upon the earth ;  
Peace cheers the mind, health renovates the frame.  
Disease and pleasure cease to mingle here,  
Reason and passion cease to combat there ;  
Whilst each unfettered o'er the earth extends  
Its all-subduing energies, and wields

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The sceptre of a vast dominion there ;  
Whilst every shape and mode of matter lends  
Its force to the omnipotence of mind,  
Which from its dark mine drags the gem of truth  
To decorate its paradise of peace.

## IX.

"O HAPPY Earth! reality of Heaven,  
To which those restless souls that ceaselessly  
Throng through the human universe aspire!  
Thou consummation of all mortal hope!  
Thou glorious prize of blindly-working will,  
Whose rays, diffused throughout all space and time,  
Verge to one point, and blend for ever there!  
Of purest spirits thou pure dwelling-place,  
Where care and sorrow, impotence and crime,  
Languor, disease, and ignorance, dare not come!  
O happy Earth, reality of Heaven!

"Genius has seen thee in her passionate dreams;  
And dim forebodings of thy loveliness,  
Haunting the human heart, have there entwined  
Those rooted hopes of some sweet place of bliss  
Where friends and lovers meet to part no more.  
Thou art the end of all desire and will,  
The product of all action; and the souls  
That by the paths of an aspiring change  
Have reached thy haven of perpetual peace  
There rest from the eternity of toil  
That framed the fabric of thy perfectness.

"Even Time, the conqueror, fled thee in his fear;  
That hoary giant who in lonely pride  
So long had ruled the world that nations fell  
Beneath his silent footstep. Pyramids,  
That for millenniums had withstood the tide  
Of human things, his storm-breath drove in sand  
Across that desert where their stones survived  
The name of him whose pride had heaped them there.  
Yon monarch, in his solitary pomp,  
Was but the mushroom of a summer day  
That *his* light-winged footstep pressed to dust:  
Time was the king of earth: all things gave way  
Before him, but the fixed and virtuous will,  
The sacred sympathies of soul and sense,  
That mocked his fury, and prepared his fall.

“ Yet slow and gradual dawned the morn of love ;  
Long lay the clouds of darkness o’er the scene,  
Till from its native heaven they rolled away.  
First, Crime triumphant o’er all hope careered,  
Unblushing, undisguising, bold and strong ;  
Whilst Falsehood, tricked in Virtue’s attributes,  
Long sanctified all deeds of vice and woe,  
Till, done by her own venomous sting to death,  
She left the moral world without a law,—  
No longer fettering Passion’s fearless wing,  
Nor searing Reason with the brand of God.  
Then steadily the happy ferment worked ;  
Reason was free ; and, wild though Passion went  
Through tangled glens and wood-embosomed meads,  
Gathering a garland of the strangest flowers,  
Yet, like the bee returning to her queen,  
She bound the sweetest on her sister’s brow,  
Who, meek and sober, kissed the sportive child  
No longer trembling at the broken rod.

“ Mild was the slow necessity of death :  
The tranquil spirit failed beneath its grasp,  
Without a groan, almost without a fear,—  
Calm as a voyager to some distant land,  
And full of wonder, full of hope, as he.  
The deadly germs of languor and disease  
Died in the human frame, and purity  
Blessed with all gifts her earthly worshipers.  
How vigorous then the athletic form of age  
How clear its open and unwrinkled brow,  
Where neither avarice, cunning, pride, nor care,  
Had stamped the seal of grey deformity  
On all the mingling lineaments of time !  
How lovely the intrepid front of youth  
Which meek-eyed courage decked with freshest grace !  
Courage of soul that dreaded not a name,  
And elevated will that journeyed on  
Through life’s phantasmal scene in fearlessness,  
With virtue, love, and pleasure, hand in hand.

“ Then, that sweet bondage which is freedom’s self,  
And rivets with sensation’s softest tie  
The kindred sympathies of human souls,



Needed no fetters of tyrannic law.  
Those delicate and timid impulses  
In Nature's primal modesty arose,  
And with undoubting confidence disclosed  
The growing longings of its dawning love,  
Unchecked by dull and selfish chastity,  
That virtue of the cheaply virtuous  
Who pride themselves in senselessness and frost.  
No longer prostitution's venom'd bane  
Poisoned the springs of happiness and life.  
Woman and man, in confidence and love,  
Equal and free and pure, together trod  
The mountain-paths of virtue, which no more  
Were stained with blood from many a pilgrim's feet.

"Then where through distant ages long in pride  
The palace of the monarch-slave had mocked  
Famine's faint groan and Penury's silent tear,  
A heap of crumbling ruins stood, and threw  
Year after year their stones upon the field,  
Wakening a lonely echo ; and the leaves  
Of the old thorn, that on the topmost tower  
Usurped the royal ensign's grandeur, shook  
In the stern storm that swayed the topmost tower,  
And whispered strange tales in the whirlwind's ear.  
Low through the lone cathedral's roofless aisles  
The melancholy winds a death-dirge sung.  
It were a sight of awfulness to see  
The works of faith and slavery, so vast,  
So sumptuous, yet so perishing withal.—  
Even as the corpse that rests beneath its wall.  
A thousand mourners deck the pomp of death  
To-day, the breathing marble glows above  
To decorate its memory, and tongues  
Are busy of its life ; tomorrow, worms  
In silence and in darkness seize their prey.

"Within the massy prison's mouldering courts,  
Fearless and free the ruddy children played,  
Weaving gay chaplets for their innocent brows  
With the green ivy and the red wall-flower  
That mock the dungeon's unavailing gloom.

The ponderous chains, and gratings of strong iron,  
There rusted amid heaps of broken stone  
That mingled slowly with their native earth:  
There the broad beam of day, which feebly once  
Lighted the cheek of lean Captivity  
With a pale and sickly glare, then freely shone  
On the pure smiles of infant playfulness.  
No more the shuddering voice of hoarse Despair  
Pealed through the echoing vaults; but soothing notes  
Of ivy-fingered winds and gladsome birds  
And merriment were resonant around.  
These ruins soon left not a wreck behind:  
Their elements, wide-scattered o'er the globe,  
To happier shapes were moulded, and became  
Ministrant to all blissful impulses.  
Thus human things were perfected; and earth,  
Even as a child beneath its mother's love,  
Was strengthened in all excellence, and grew  
Fairer and nobler with each passing year.—

“Now Time his dusky pennons o'er the scene  
Closes in steadfast darkness, and the future<sup>1</sup>  
Fades from our charmed sight. My task is done:  
Thy lore is learned. Earth's wonders are thine own,  
With all the fear and all the hope they bring.  
My spells are past: the present now recurs.  
Ah me! a pathless wilderness remains  
Yet unsubdued by man's reclaiming hand.

“Yet, human Spirit, bravely hold thy course.  
Let virtue teach thee firmly to pursue  
The gradual paths of an aspiring change:  
For birth and life and death, and that strange state  
Before the naked soul has found its home,  
All tend to perfect happiness, and urge  
The restless wheels of being on their way,  
Whose flashing spokes, instinct with infinite life,  
Bicker and burn to gain their destined goal.  
For birth but wakes the spirit to the sense  
Of outward shows, whose unexperienced shape  
New modes of passion to its frame may lend;  
Life is its state of action, and the store

Of all events is aggregated there  
That variegates the eternal universe ;  
Death is a gate of dreariness and gloom,  
That leads to azure isles and beaming skies,  
And happy regions of eternal hope.  
Therefore, O Spirit ! fearlessly bear on :  
Though storms may break the primrose on its stalk,  
Though frosts may blight the freshness of its bloom,  
Yet Spring's awakening breath will woo the earth  
To feed with kindest dews its favourite flower,  
That blooms in mossy banks and darksome glens,  
Lighting the green wood with its sunny smile.

" Fear not, then, Spirit, Death's disrobing hand—  
So welcome when the tyrant is awake,  
So welcome when the bigot's hell-torch burns ;  
'Tis but the voyage of a darksome hour,  
The transient gulf-dream of a startling sleep.  
Death is no foe to virtue : earth has seen  
Love's brightest roses on the scaffold bloom,  
Mingling with freedom's fadeless laurels there,  
And presaging the truth of visioned bliss.—  
Are there not hopes within thee which this scene  
Of linked and gradual being has confirmed—  
Whose stings bade thy heart look further still,  
When, to the moonlight walk by Henry led,  
Sweetly and sadly thou didst talk of death ?  
And wilt thou rudely tear them from thy breast,  
Listening supinely to a bigot's creed,  
Or tamely crouching to the tyrant's rod  
Whose iron thongs are red with human gore ?  
Never ; but, bravely bearing on, thy will  
Is destined an eternal war to wage  
With tyranny and falsehood, and uproot  
The germs of misery from the human heart.  
Thine is the hand whose piety would soothe  
The thorny pillow of unhappy crime  
(Whose impotence an easy pardon gains),  
Watching its wanderings as a friend's disease :  
Thine is the brow whose mildness would defy  
Its fiercest rage, and brave its sternest will,  
When fenced by power, and master of the world.  
Thou art sincere and good ; of resolute mind,

Free from heart-withering custom's cold control,  
Of passion lofty, pure, and unsubdued.  
Earth's pride and meanness could not vanquish thee ;  
And therefore art thou worthy of the boon  
Which thou hast now received. Virtue shall keep  
Thy footsteps in the path that thou hast trod,  
And many days of beaming hope shall bless  
Thy spotless life of sweet and sacred love.  
Go, happy one ! and give that bosom joy  
Whose sleepless spirit waits to catch  
Light, life, and rapture, from thy smile."

The Fairy waves her wand of charm.  
Speechless with bliss, the Spirit mounts the car,  
That rolled beside the battlement,—  
Bending her beamy eyes in thankfulness.  
Again the enchanted steeds were yoked,  
Again the burning wheels inflame  
The steep descent of heaven's untrodden way.  
Fast and far the chariot flew.  
The vast and fiery globes that rolled  
Around the Fairy's palace-gate  
Lessened by slow degrees, and soon appeared  
Such tiny twinklers as the planet-orbs  
That there attendant on the solar power  
With borrowed light pursued their narrower way.

Earth floated then below.  
The chariot paused a moment there ;  
The Spirit then descended.  
The restless coursers pawed the ungenial soil,  
Snuffed the gross air, and then, their errand done,  
Unfurled their pinions to the winds of heaven.

The Body and the Soul united then.  
A gentle start convulsed Ianthe's frame ;  
Her veiny eyelids quietly unclosed.  
Moveless awhile the dark-blue orbs remained ;  
She looked around in wonder—and beheld  
Henry, who kneeled in silence by her couch,  
Watching her sleep with looks of speechless love,  
And the bright beaming stars  
That through the casement shone.

## SHELLEY'S NOTES TO QUEEN MAB.

P. 162.

*The sun's unclouded orb  
Rolled through the black concave.*

BEYOND our atmosphere the sun would appear a rayless orb of fire in the midst of a black concave. The equal diffusion of its light on earth is owing to the refraction of the rays by the atmosphere, and their reflection from other bodies. Light consists either of vibrations propagated through a subtle medium, or of numerous minute particles repelled in all directions from the luminous body. Its velocity greatly exceeds that of any substance with which we are acquainted; observations on the eclipses of Jupiter's satellites have demonstrated that light takes up no more than 8' 7" in passing from the sun to the earth, a distance of 95,000,000 miles.—Some idea may be gained of the immense distance of the fixed stars when it is computed that many years would elapse before light could reach this earth from the nearest of them: yet in one year light travels 5,422,400,000,000 miles, which is a distance 5,707,600 times greater than that of the sun from the earth.

P. 162.

*Whilst round the chariot's way  
Innumerable systems rolled.*

The plurality of worlds—the indefinite immensity of the universe—is a most awful subject of contemplation. He who rightly feels its mystery and grandeur is in no danger of seduction from the falsehoods of religious systems, or of deifying the principle of the universe. It is impossible to believe that the Spirit that pervades this infinite machine begat a son upon the body of a Jewish woman, or is angered at the consequences of that Necessity which is a synonym of itself. All that miserable tale of the Devil, and Eve, and an Intercessor, with the childish mummeries of the God of the Jews, is irreconcilable with the knowledge of the stars. The works of his fingers have borne witness against him.

The nearest of the fixed stars is inconceivably distant from the earth, and they are probably proportionably distant from each other. By a calculation of the velocity of light, Sirius is supposed to be at least 54,224,000,000,000 miles from the earth.\* That which appears only like a thin and silvery cloud streaking the heaven is in effect composed of innumerable clusters of suns, each shining with its own light, and illuminating numbers of planets that revolve around them. Millions and millions of suns are ranged around us, all attended by innumerable worlds, yet calm, regular, and harmonious, all keeping the paths of immutable necessity.

P. 181.

*These are the hired bravos who defend  
The tyrant's throne.*

To employ murder as a means of justice is an idea which a man of an enlightened mind will not dwell upon with pleasure. To march forth in rank and file, and all the pomp of streamers and trumpets, for the purpose of shooting at our fellow-men as a mark; to inflict upon them all the variety of wound and

\* See *Nicholson's Encyclopedia*, art. Light.

anguish ; to leave them weltering in their blood ; to wander over the field of desolation, and count the number of the dying and the dead,—are employments which in thesis we may maintain to be necessary, but which no good man will contemplate with gratulation and delight. A battle, we suppose, is won :—thus truth is established, thus the cause of justice is confirmed ! It surely requires no common sagacity to discern the connexion between this immense heap of calamities and the assertion of truth or the maintenance of justice.

"Kings and ministers of state, the real authors of the calamity, sit unmolested in their cabinet, while those against whom the fury of the storm is directed are, for the most part, persons who have been trepanned into the service, or who are dragged unwillingly from their peaceful homes into the field of battle. A soldier is a man whose business it is to kill those who never offended him, and who are the innocent martyrs of other men's iniquities. Whatever may become of the abstract question of the justifiableness of war, it seems impossible that the soldier should not be a depraved and unnatural being.

"To these more serious and momentous considerations it may be proper to add a recollection of the ridiculousness of the military character. Its first constituent is obedience ; a soldier is, of all descriptions of men, the most completely a machine ; yet his profession inevitably teaches him something of dogmatism, swaggering, and self-consequence. He is like the puppet of a showman, who, at the very time he is made to strut and swell, and display the most farcical airs, we perfectly know cannot assume the most insignificant gesture, advance either to the right or the left, but as he is moved by his exhibitor."

—*Godwin's Enquirer*, Book II., Essay V.

I will here subjoin a little poem so strongly expressive of my abhorrence of despotism and falsehood, that I fear lest it never again may be depicted so vividly. This opportunity is perhaps the only one that ever will occur of rescuing it from oblivion.

## FALSEHOOD AND VICE.

### A DIALOGUE.

WHILST monarchs laughed upon their  
thrones  
To hear a famished nation's groans,  
And hugged the wealth wrung from  
the woe  
That makes its eyes and veins o'er-  
flow—  
(Those thrones high built upon the  
heaps  
Of bones where frenzied Famine  
sleeps,  
Where Slavery wields her scourge of  
iron  
Red with mankind's unheeded  
gore,  
And War's mad fiends the scene en-  
viron,  
Mingling with shrieks a drunken  
roar)—  
There Vice and Falsehood took their  
stand,  
High raised above the unhappy land.

#### FALSEHOOD.

Brother ! arise from the dainty fare  
Which thousands have toiled and  
bled to bestow ;

A finer feast for thy hungry ear  
Is the news that I bring of human  
woe.

#### VICE.

And, secret one ! what hast thou done  
To compare, in thy tumid pride,  
with me?  
I whose career through the blasted  
year  
Has been tracked by despair and  
agony !

#### FALSEHOOD.

What have I done?—I have torn the  
robe  
From baby Truth's unsheltered  
form,  
And round the desolated globe  
Borne safely the bewildering charm :  
My tyrant-slaves to a dungeon-floor  
Have bound the fearless innocent,  
And streams of fertilizing gore  
Flow from her bosom's hideous rent,  
Which this unfailling dagger gave . . .  
I dread that blood !—no more !—  
This day

Is ours, though her eternal ray  
Must shine upon our grave.  
Yet know, proud Vice, had I not given  
To thee the robe I stole from heaven,  
Thy shape of ugliness and fear  
Had never gained admission here.

## VICE.

And know that, had I disdained to  
toil,  
But sate in my loathsome cave the  
while,  
And neer to these hateful sons of  
heaven  
Gold, monarchy, and murder, given;  
Hadst thou with all thine art essayed  
One of thy games then to have played,  
With all thine overweening boast,  
Falsehood, I tell thee thou hadst  
lost!—  
Yet wherefore this dispute?—we tend,  
Fraternal, to one common end;  
In this cold grave beneath my feet  
Will our hopes, our fears, and our  
labours, meet.

## FALSEHOOD.

I brought my daughter, Religion, on  
earth;  
She smothered Reason's babes in  
their birth,  
But dreaded their mother's eye se-  
vere,—  
So the crocodile slunk off slyly in fear,  
And loosed her bloodhounds from the  
den.  
They started from dreams of slaught-  
ered men,  
And, by the light of her poison-eye,  
Did her work o'er the wide earth  
frightfully.  
The dreadful stench of her torches'  
flare,  
Fed with human fat, polluted the air:  
The curses, the shrieks, the ceaseless  
cries  
Of the many-mingling miseries,  
As on she trod, ascended high  
And trumpeted my victory!—  
Brother, tell what thou hast done.

## VICE.

I have extinguished the noonday sun  
In the carnage-smoke of battles won.  
Famine, murder, hell, and power,

Were glutted in that glorious hour,  
Which searchless fate had stamped  
for me  
With the seal of her security;  
For the bloated wretch on yonder  
throne  
Commanded the bloody fray to  
rise—

Like me, he joyed at the stifled moan  
Wrung from a nation's miseries;  
While the snakes whose slime even  
him defiled  
In ecstasies of malice smiled.  
They thought 'twas theirs,—but mine  
the deed!

Theirs is the toil, but mine the meed.  
Ten-thousand victims madly bleed.  
They dream that tyrants goad them  
there

With poisonous war to taint the air.  
These tyrants, on their beds of thorn,  
Swell with the thoughts of mur-  
derous fame,

And with their gains to lift my name,  
Restless, they plan from night to  
morn:

I—I do all; without my aid,  
Thy daughter, that relentless maid,  
Could never o'er a death-bed urge  
The fury of her venom'd scourge.

## FALSEHOOD.

Brother, well!—the world is ours;  
And whether thou or I have won,  
The pestilence expectant lours  
On all beneath yon blasted sun.  
Our joys, our toils, our honours, meet  
In the milk-white and wormy winding-  
sheet.

A short-lived hope, unceasing care,  
Some heartless scraps of godly prayer,  
A moody curse, and a frenzied sleep,  
Ere gapes the grave's unclosing deep,  
A tyrant's dream, a coward's start,  
The ice that clings to a priestly heart,  
A judge's frown, a courtier's smile,  
Make the great whole for which we  
toil.

And, brother, whether thou or I  
Have done the work of misery,  
It little boots. Thy toil and pain,  
Without my aid, were more than vain;  
And but for thee I ne'er had sate  
The guardian of heaven's palace-gate.

## P. 184.

*Thus do the generations of the earth  
Go to the grave, and issue from the womb.*

"One generation passeth away, and another generation cometh, but the earth abideth for ever. The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose. The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits. All the rivers run into the sea, yet the sea is not full; unto the place whence the rivers come, thither shall they return again."—*Ecclesiastes*, chap. i.

## P. 181.

*Even as the leaves  
Which the keen frost-wind of the waning year  
Has scattered on the forest-soil.*

Οἱ περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν.  
Φύλλα τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη  
Τηλεθώσα φύει, ἕαρος δ' ἐπιγίγνεται ὥρη.  
"Ὡς ἀνδρῶν γυναι, ἡ μὲν φύει ἡ δ' ἀπολήγει."  
ἸΔΙΑΔ. Ζ'. l. 146.

## P. 184.

*The mob of peasants, nobles, priests, and kings.*

"Suave mari magno turbantibus æquora ventis,  
E terrâ magnum alterius spectare laborem :  
Non quia vexari quemquam 'st jocunda voluptas,  
Sed quibus ipse malis careas quia cernere suave 'st.  
Suave etiam belli certamina magna tueri  
Per campos instructa, tuâ sine parte pericli.  
Sed nil dulcius est bene quam munita tenere  
Edita doctrinâ sapientum templa serenâ ;  
Despicere unde queas alios, passimque videre  
Errare, atque viam palanteis quærere vitæ ;  
Certare ingenio ; contendere nobilitate,  
Nocteis atque dies niti præstante labore,  
Ad summas emergere opes, rerumque potiri.  
O miseras hominum menteis ! O pectora cæca !"

*Lucræt. lib. ii.*

## P. 186.

*And statesmen boast  
Of wealth !*

There is no real wealth but the labour of man. Were the mountains of gold and the valleys of silver, the world would not be one grain of corn the richer; no one comfort would be added to the human race. In consequence of our consideration for the precious metals, one man is enabled to heap to himself luxuries at the expense of the necessities of his neighbour; a system admirably fitted to produce all the varieties of disease and crime which never fail to characterize the two extremes of opulence and penury. A speculator takes pride to himself, as the promoter of his country's prosperity, who employs a number of hands in the manufacture of articles avowedly destitute of use, or subservient only to the unhallowed cravings of luxury and ostentation. The nobleman who employs the peasants of his neighbourhood in building his palaces, until "*jam pauca*



*aratro jugera regie moles relinquit*," flatters himself that he has gained the title of a patriot by yielding to the impulses of vanity. The show and pomp of courts adduce the same apology for their continuance; and many a fête has been given, many a woman has eclipsed her beauty by her dress, to benefit the labouring poor and to encourage trade. Who does not see that this is a remedy which aggravates, whilst it palliates, the countless diseases of society? The poor are set to labour—for what? Not the food for which they famish: not the blankets for want of which their babes are frozen by the cold of their miserable hovels: not those comforts of civilization without which civilized man is far more miserable than the meanest savage, oppressed as he is by all its insidious evils, within the daily and taunting prospect of its innumerable benefits assiduously exhibited before him:—no; for the pride of power, for the miserable isolation of pride, for the false pleasures of the hundredth part of society. No greater evidence is afforded of the wide-extended and radical mistakes of civilized man than this fact: those arts which are essential to his very being are held in the greatest contempt; employments are lucrative in an inverse ratio to their usefulness.<sup>2</sup> The jeweller, the toyman, the actor, gains fame and wealth by the exercise of his useless and ridiculous art; whilst the cultivator of the earth, he without whom society must cease to subsist, struggles through contempt and penury, and perishes by that famine which, but for his unceasing exertions, would annihilate the rest of mankind.

I will not insult common sense by insisting on the doctrine of the natural equality of man. The question is not concerning its desirableness, but its practicability; so far as it is practicable, it is desirable. That state of human society which approaches nearer to an equal partition of its benefits and evils should, *cæteris paribus*, be preferred; but so long as we conceive that a wanton expenditure of human labour, not for the necessities, not even for the luxuries, of the mass of society, but for the egotism and ostentation of a few of its members, is defensible on the ground of public justice, so long we neglect to approximate to the redemption of the human race.

Labour is required for physical, and leisure for moral, improvement: from the former of these advantages the rich, and from the latter the poor, by the inevitable conditions of their respective situations, are precluded. A state which should combine the advantages of both would be subjected to the evils of neither. He that is deficient in firm health, or vigorous intellect, is but half a man; hence it follows that to subject the labouring classes to unnecessary labour is wantonly depriving them of any opportunities of intellectual improvement; and that the rich are heaping up for their own mischief the disease, lassitude, and ennui, by which their existence is rendered an intolerable burden.

English reformers exclaim against sinecures,—but the true pension-list is the rent-roll of the landed proprietors; wealth is a power usurped by the few, to compel the many to labour for their benefit. The laws which support this system derive their force from the ignorance and credulity of its victims: they are the result of a conspiracy of the few against the many,—who are themselves obliged to purchase this pre-eminence by the loss of all real comfort.

"The commodities that substantially contribute to the subsistence of the human species form a very short catalogue: they demand from us but a slender portion of industry. If these only were produced, and sufficiently produced, the species of man would be continued. If the labour necessarily required to produce them were equitably divided among the poor, and still more if it were equitably divided among all, each man's share of labour would be light, and his portion of leisure would be ample. There was a time when this leisure would have been of small comparative value: it is to be hoped that the time will come when it will be applied to the most important purposes. Those hours which are not required for the production of the necessities of life may be devoted to the cultivation of the understanding, the enlarging our stock of knowledge, the refining our taste, and thus opening to us new and more exquisite sources of en-

<sup>2</sup> See Rousseau, *De l'Inégalité parmi les Hommes*, note 7.

joyment. . . . It was perhaps necessary that a period of monopoly and oppression should subsist, before a period of cultivated equality could subsist. Savages, perhaps, would never have been excited to the discovery of truth, and the invention of art, but by the narrow motives which such a period affords. But surely, after the savage state has ceased, and men have set out in the glorious career of discovery and invention, monopoly and oppression cannot be necessary to prevent them from returning to a state of barbarism."—*Godwin's Enquirer*, Essay II.—See also *Pol. Jus.*, book viii. chap. xi.

It is a calculation of this admirable author that all the conveniences of civilized life might be produced, if society would divide the labour equally among its members, by each individual being employed in labour two hours during the day.

P. 186.

*Or religion  
Drives his wife raving mad.*

I am acquainted with a lady of considerable accomplishments, and the mother of a numerous family, whom the christian religion has goaded to incurable insanity. A parallel case is, I believe, within the experience of every physician.

"Nam jam sæpe homines patriam carosque parentes  
Prodiderunt, vitare Acherusia templa petentes."

*Lucretius.*

P. 188.

*Even love is sold.*

Not even the intercourse of the sexes is exempt from the despotism of positive institution. Law pretends even to govern the indisciplinable wanderings of passion, to put fetters on the clearest deductions of reason, and, by appeals to the will, to subdue the involuntary affections of our nature. Love is inevitably consequent upon the perception of loveliness. Love withers under constraint: its very essence is liberty: it is compatible neither with obedience, jealousy, nor fear: it is there most pure, perfect, and unlimited, where its votaries live in confidence, equality, and unreserve.

How long then ought the sexual connexion to last? what law ought to specify the extent of the grievances which should limit its duration? A husband and wife ought to continue so long united as they love each other: any law which should bind them to cohabitation for one moment after the decay of their affection would be a most intolerable tyranny, and the most unworthy of toleration. How odious an usurpation of the right of private judgment should that law be considered which should make the ties of friendship indissoluble, in spite of the caprices, the inconstancy, the fallibility, and capacity for improvement, of the human mind! And by so much would the fetters of love be heavier and more unendurable than those of friendship as love is more vehement and capricious, more dependent on those delicate peculiarities of imagination, and less capable of reduction to the ostensible merits of the object.

The state of society in which we exist is a mixture of feudal savageness and imperfect civilization. The narrow and unenlightened morality of the christian religion is an aggravation of these evils. It is not even until lately that man kind have admitted that happiness is the sole end of the science of ethics, as of all other sciences; and that the fanatical idea of mortifying the flesh for the love of God has been discarded. I have heard, indeed, an ignorant collegian adduce, in favour of christianity, its hostility to every worldly feeling!<sup>1</sup>

<sup>1</sup> The first christian emperor made a law by which seduction was punished with death: if the female pleaded her own consent, she also was punished with death; if the parents endeavoured to screen the criminals, they were banished, and their estates were confiscated.

But, if happiness be the object of morality, of all human unions and dis-unions ; if the worthiness of every action is to be estimated by the quantity of pleasurable sensation it is calculated to produce ; then the connexion of the sexes is so long sacred as it contributes to the comfort of the parties, and is naturally dissolved when its evils are greater than its benefits. There is nothing immoral in this separation. Constancy has nothing virtuous in itself, independently of the pleasure it confers ; and partakes of the temporizing spirit of vice in proportion as it endures tamely moral defects of magnitude in the object of its indiscreet choice. Love is free ; to promise for ever to love the same woman is not less absurd than to promise to believe the same creed : such a vow, in both cases, excludes us from all enquiry. The language of the votarist is this : " The woman I now love may be infinitely inferior to many others ; the creed I now profess may be a mass of errors and absurdities ; but I exclude myself from all future information as to the amiability of the one and the truth of the other, resolving blindly, and in spite of conviction, to adhere to them." Is this the language of delicacy and reason ? Is the love of such a frigid heart of more worth than its belief ?

The present system of constraint does no more, in the majority of instances, than make hypocrites or open enemies. Persons of delicacy and virtue, unhappily united to one whom they find it impossible to love, spend the loveliest season of their life in unproductive efforts to appear otherwise than they are, for the sake of the feelings of their partner, or the welfare of their mutual offspring : those of less generosity and refinement openly avow their disappointment, and linger out the remnant of that union which only death can dissolve, in a state of incurable bickering and hostility. The early education of their children takes its colour from the squabbles of the parents ; they are nursed in a systematic school of ill-humour, violence, and falsehood. Had they been suffered to part at the moment when indifference rendered their union irksome, they would have been spared many years of misery ; they would have connected themselves more suitably, and would have found that happiness, in the society of more congenial partners, which is for ever denied them by the despotism of marriage. They would have been separately useful and happy members of society who, whilst united, were miserable, and rendered misanthropical by misery. The conviction that wedlock is indissoluble holds out the strongest of all temptations to the perverse : they indulge without restraint in acrimony, and all the little tyrannies of domestic life, when they know that their victim is without appeal. If this connection were put on a rational basis, each would be assured that habitual ill-temper would terminate in separation, and would check this vicious and dangerous propensity.

Prostitution is the legitimate offspring of marriage and its accompanying errors. Women, for no other crime than having followed the dictates of a natural appetite, are driven with fury from the comforts and sympathies of society. It is less venial than murder : and the punishment which is inflicted on her who destroys her child to escape reproach is lighter than the life of agony and disease to which the prostitute is irrecoverably doomed. Has a woman obeyed the impulse of unerring Nature ?—society declares war against her, pitiless and eternal war : she must be the tame slave, she must make no reprisals ; theirs is the right of persecution, hers the duty of endurance. She lives a life of infamy : the loud and bitter laugh of scorn scares her from all return. She dies of long and lingering disease ; yet *she* is in fault, *she* is the criminal, *she* the froward and untameable child,—and society, forsooth, the pure and virtuous matron who casts her as an abortion from her undefiled bosom ! Society avenges herself on the criminals of her own creation ; she is

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the slaves who might be accessory were burned alive, or forced to swallow melted lead. The very offspring of an illegal love were involved in the consequences of the sentence.—*Gibbon's Decline and Fall*, &c., vol. ii. page 210. See also, for the hatred of the primitive christians to love, and even marriage, page 269.

employed in anathematizing the vice to-day which yesterday she was the most zealous to teach. Thus is formed one-tenth of the population of London. Meanwhile the evil is twofold. Young men, excluded by the fanatical idea of chastity from the society of modest and accomplished women, associate with these vicious and miserable beings,—destroying thereby all those exquisite and delicate sensibilities whose existence cold-hearted worldlings have denied; annihilating all genuine passion, and debasing that to a selfish feeling which is the excess of generosity and devotedness. Their body and mind alike crumble into a hideous wreck of humanity; idiotcy and disease become perpetuated in their miserable offspring, and distant generations suffer for the bigoted morality of their forefathers. Chastity is a monkish and evangelical superstition, a greater foe to natural temperance even than unintellectual sensuality; it strikes at the root of all domestic happiness, and consigns more than half of the human race to misery, that some few may monopolize according to law. A system could not well have been devised more studiously hostile to human happiness than marriage.

I conceive that, from the abolition of marriage, the fit and natural arrangement of sexual connexion would result. I by no means assert that the intercourse would be promiscuous: on the contrary, it appears, from the relation of parent to child, that this union is generally of long duration, and marked above all others with generosity and self-devotion. But this is a subject which it is perhaps premature to discuss. That which will result from the abolition of marriage will be natural and right, because choice and change will be exempted from restraint.

In fact, religion and morality, as they now stand, compose a practical code of misery and servitude: the genius of human happiness must tear every leaf from the accursed book of God, ere man can read the inscription on his heart. How would morality, dressed up in stiff stays and finery, start from her own disgusting image, should she look in the mirror of Nature!

#### P. 192.

*To the red and baleful sun  
That faintly twinkles there.*

The north polar star: to which the axis of the earth, in its present state of obliquity, points. It is exceedingly probable, from many considerations, that this obliquity will gradually diminish, until the equator coincides with the ecliptic; the nights and days will then become equal on the earth throughout the year, and probably the seasons also. There is no great extravagance in presuming that the progress of the perpendicularity of the poles may be as rapid as the progress of intellect; or that there should be a perfect identity between the moral and physical improvement of the human species. It is certain that wisdom is not compatible with disease, and that, in the present state of the climates of the earth, health, in the true and comprehensive sense of the word, is out of the reach of civilized man. Astronomy teaches us that the earth is now in its progress, and that the poles are every year becoming more and more perpendicular to the ecliptic. The strong evidence afforded by the history of mythology and geological researches that some event of this nature has taken place already affords a strong presumption that this progress is not merely an oscillation, as has been surmised by some late astronomers.<sup>1</sup> Bones of animals peculiar to the torrid zone have been found in the north of Siberia, and on the banks of the river Ohio. Plants have been found in the fossil state in the interior of Germany, which demand the present climate of Hindostan for their production.<sup>2</sup> The researches of M. Bailly<sup>3</sup> establish the existence of a people

<sup>1</sup> Laplace, *Système du Monde*.

<sup>2</sup> Cabanis, *Rapports du Physique et du Moral de l'Homme*, vol. ii. page 406.

<sup>3</sup> *Lettres sur les Sciences à Voltaire*—Bailly.

who inhabited a tract in Tartary, 49° north latitude, of greater antiquity than either the Indians, the Chinese, or the Chaldeans, from whom these nations derived their sciences and theology. We find from the testimony of ancient writers that Britain, Germany, and France, were much colder than at present, and that their great rivers were annually frozen over. Astronomy teaches us also that since this period the obliquity of the earth's position has been considerably diminished.

P. 195.

*No atom of this turbulence fulfils  
A vague and unnecessitated task,  
Or acts but as it must and ought to act.*

"Deux exemples serviront à nous rendre plus sensible le principe qui vient d'être posé ; nous emprunterons l'un du physique, et l'autre du moral. Dans un tourbillon de poussière qu'élève un vent impétueux, quelque confus qu'il paraisse à nos yeux ; dans la plus affreuse tempête excitée par des vents opposés qui soulèvent les flots : il n'y a pas une seule molécule de poussière ou d'eau qui soit placée au *hasard*, qui n'ait sa cause suffisante pour occuper le lieu où elle se trouve, et qui n'agisse rigoureusement de la manière dont elle doit agir. Un géomètre qui connaîtrait exactement les différentes forces qui agissent dans ces deux cas, et les propriétés des molécules qui sont mues, démontrerait que d'après les causes données chaque molécule agit précisément comme elle doit agir, et ne peut agir autrement qu'elle ne fait.

"Dans les convulsions terribles qui agitent quelquefois les sociétés politiques, et qui produisent souvent le renversement d'un empire, il n'y a pas une seule action, une seule parole, une seule pensée, une seule volonté, une seule passion, dans les agens qui concourent à la révolution comme destructeurs ou comme victimes, qui ne soit nécessaire, qui n'agisse comme elle doit agir, qui n'opère infailliblement les effets qu'elle doit opérer, suivant la place qu'occupent ces agens dans ce tourbillon moral. Cela paraîtrait évident pour une intelligence qui serait en état de saisir et d'apprécier toutes les actions et réactions des esprits et des corps de ceux qui contribuent à cette révolution."—*Système de la Nature*, vol. i. page 44.

P. 195.

*Necessity, thou mother of the world !*

He who asserts the doctrine of Necessity means that, contemplating the events which compose the moral and material universe, he beholds only an immense and uninterrupted chain of causes and effects, no one of which could occupy any other place than it does occupy, or act in any other way than it does act. The idea of necessity is obtained by our experience of the connection between objects, the uniformity of the operations of Nature, the constant conjunction of similar events, and the consequent inference of one from the other. Mankind are therefore agreed in the admission of necessity, if they admit that these two circumstances take place in voluntary action. Motive is, to voluntary action in the human mind, what cause is to effect in the material universe. The word liberty, as applied to mind, is analogous to the word chance as applied to matter ; they spring from an ignorance of the certainty of the conjunction of antecedents and consequents.

Every human being is irresistibly impelled to act precisely as he does act ; in the eternity which preceded his birth a chain of causes was generated, which, operating under the name of motives, make it impossible that any thought of his mind, or any action of his life, should be otherwise than it is. Were the doctrine of Necessity false, the human mind would no longer be a legitimate object of science. From like causes it would be in vain that we should expect like effects ; the strongest motive would no longer be paramount over the conduct ; all knowledge would be vague and undeterminate ; we could not predict

with any certainty that we might not meet as an enemy to-morrow him from whom we have parted in friendship to-night; the most probable inducements and the clearest reasonings would lose the invariable influence they possess. The contrary of this is demonstrably the fact. Similar circumstances produce the same invariable effects. The precise character and motives of any man on any occasion being given, the moral philosopher could predict his actions with as much certainty as the natural philosopher could predict the effects of the mixture of any particular chemical substances. Why is the aged husbandman more experienced than the young beginner? Because there is a uniform, undeniable necessity in the operations of the material universe. Why is the old statesman more skilful than the raw politician? Because, relying on the necessary conjunction of motive and action, he proceeds to produce moral effects by the application of those moral causes which experience has shown to be effectual. Some actions may be found to which we can attach no motives, but these are the effects of causes with which we are unacquainted. Hence the relation which motive bears to voluntary action is that of cause to effect; nor, placed in this point of view, is it, or ever has it been, the subject of popular or philosophical dispute. None but the few fanatics who are engaged in the herculean task of reconciling the justice of their God with the misery of man will longer outrage common sense by the supposition of an event without a cause, a voluntary action without a motive. History, politics, morals, criticism, all grounds of reasoning, all principles of science, alike assume the truth of the doctrine of Necessity. No farmer carrying his corn to market doubts the sale of it at the market-price. The master of a manufactory no more doubts that he can purchase the human labour necessary for his purposes than that his machinery will act as they have been accustomed to act.

But, whilst none have scrupled to admit necessity as influencing matter, many have disputed its dominion over mind. Independently of its militating with the received ideas of the justice of God, it is by no means obvious to a superficial enquiry. When the mind observes its own operations, it feels no connexion of motive and action: but, as we know "nothing more of causation than the constant conjunction of objects, and the consequent inference of one from the other, as we find that these two circumstances are universally allowed to have place in voluntary action, we may be easily led to own that they are subjected to the necessity common to all causes." The actions of the will have a regular conjunction with circumstances and characters; motive is, to voluntary action, what cause is to effect. But the only idea we can form of causation is a constant conjunction of similar objects, and the consequent inference of one from the other: wherever this is the case, necessity is clearly established.

The idea of liberty, applied metaphorically to the will, has sprung from a misconception of the meaning of the word power. What is power?—*id quod potest*, that which can produce any given effect. To deny power is to say that nothing can or has the power to be or act. In the only true sense of the word power, it applies with equal force to the lodestone as to the human will. "Do you think these motives which I shall present are powerful enough to rouse him?" is a question just as common as "Do you think this lever has the power of raising this weight?" The advocates of free-will assert that the will has the power of refusing to be determined by the strongest motive. But the strongest motive is that which, overcoming all others, ultimately prevails; this assertion therefore amounts to a denial of the will being ultimately determined by that motive which does determine it,—which is absurd. But it is equally certain that a man cannot resist the strongest motive as that he cannot overcome a physical impossibility.

The doctrine of Necessity tends to introduce a great change into the established notions of morality, and utterly to destroy religion. Reward and punishment must be considered, by the Necessarian, merely as motives which he would employ in order to procure the adoption or abandonment of any given line of conduct. Desert, in the present sense of the word, would no longer have any meaning; and he who should inflict pain upon another for no better reason than

that he deserved it would only gratify his revenge under pretence of satisfying justice. "It is not enough," says the advocate of free-will, "that a criminal should be prevented from a repetition of his crime; he should feel pain; and his torments, when justly inflicted, ought precisely to be proportioned to his fault." But utility is morality; that which is incapable of producing happiness is useless; and, though the crime of Damiens must be condemned, yet the frightful torments which revenge, under the name of justice, inflicted on this unhappy man, cannot be supposed to have augmented, even at the long-run, the stock of pleasurable sensation in the world. At the same time, the doctrine of Necessity does not in the least diminish our disapprobation of vice. The conviction which all feel that a viper is a poisonous animal, and that a tiger is constrained by the inevitable condition of his existence to devour men, does not induce us to avoid them less sedulously, or, even more, to hesitate in destroying them: but he would surely be of a hard heart who, meeting with a serpent on a desert island, or in a situation where it was incapable of injury, should wantonly deprive it of existence. A Necessarian is inconsequent to his own principles if he indulges in hatred or contempt; the compassion which he feels for the criminal is un-mixed with a desire of injuring him. He looks with an elevated and dreadless composure upon the links of the universal chain as they pass before his eyes; whilst cowardice, curiosity, and inconsistency, only assail him in proportion to the feebleness and indistinctness with which he has perceived and rejected the delusions of free-will.

Religion is the perception of the relation in which we stand to the principle of the universe. But, if the principle of the universe be not an organic being, the model and prototype of man, the relation between it and human beings is absolutely none. Without some insight into its will respecting our actions, religion is nugatory and vain. But will is only a mode of animal mind; moral qualities also are such as only a human being can possess; to attribute them to the principle of the universe is to annex to it properties incompatible with any possible definition of its nature. It is probable that the word God was originally only an expression denoting the unknown cause of the known events which men perceived in the universe. By the vulgar mistake of a metaphor for a real being, of a word for a thing, it became a man, endowed with human qualities, and governing the universe as an earthly monarch governs his kingdom. Their addresses to this imaginary being, indeed, are much in the same style as those of subjects to a king. They acknowledge his benevolence, deprecate his anger, and supplicate his favour.

But the doctrine of Necessity teaches us that in no case could any event have happened otherwise than it did happen; and that, if God is the author of good, he is also the author of evil; that, if he is entitled to our gratitude for the one, he is entitled to our hatred for the other; that, admitting the existence of this hypothetic being, he is also subjected to the dominion of an immutable necessity. It is plain that the same arguments which prove that God is the author of food, light, and life, prove him also to be the author of poison, darkness, and death. The wide-wasting earthquake, the storm, the battle, and the tyranny, are attributable to this hypothetic being, in the same degree as the fairest forms of Nature, sunshine, liberty, and peace.

But we are taught by the doctrine of Necessity that there is neither good nor evil in the universe, otherwise than as the events to which we apply these epithets have relation to our own peculiar mode of being. Still less than with the hypothesis of a God will the doctrine of Necessity accord with the belief of a future state of punishment. God made man such as he is, and then damned him for being so: for to say that God was the author of all good, and man the author of all evil, is to say that one man made a straight line and a crooked one, and another man made the incongruity.

A Mahometan story, much to the present purpose, is recorded, wherein Adam and Moses are introduced disputing before God in the following manner. "Thou," says Moses, "art Adam, whom God created, and animated with the breath of life, and caused to be worshiped by the angels, and placed in Para-

dise, from whence mankind have been expelled for thy fault." Whereto Adam answered: "Thou art Moses, whom God chose for his apostle, and entrusted with his word, by giving thee the tables of the law, and whom he vouchsafed to admit to discourse with himself. How many years dost thou find the law was written before I was created?" Says Moses, "Forty." "And dost thou not find," replied Adam, "these words therein, 'and Adam rebelled against his Lord, and transgressed'?" Which Moses confessing, "Dost thou therefore blame me," continued he, "for doing that which God wrote of me that I should do, forty years before I was created; nay, for what was decreed concerning me fifty-thousand years before the creation of heaven and earth?" — SALE'S *Prelim. Disc. to the Koran*, page 164.

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*There is no God!*

This negation must be understood solely to affect a creative Deity. The hypothesis of a pervading Spirit, coeternal with the universe, remains unshaken.

A close examination of the validity of the proofs adduced to support any proposition is the only secure way of attaining truth, on the advantages of which it is unnecessary to descant: our knowledge of the existence of a Deity is a subject of such importance that it cannot be too minutely investigated; in consequence of this conviction, we proceed briefly and impartially to examine the proofs which have been adduced. It is necessary first to consider the nature of belief.

When a proposition is offered to the mind, it perceives the agreement or disagreement of the ideas of which it is composed. A perception of their agreement is termed *belief*. Many obstacles frequently prevent this perception from being immediate; these the mind attempts to remove, in order that the perception may be distinct. The mind is active in the investigation, in order to perfect the state of perception of the relation which the component ideas of the proposition bear to each other, which is passive. The investigation being confused with the perception has induced many falsely to imagine that the mind is active in belief,—that belief is an act of volition,—in consequence of which it may be regulated by the mind. Pursuing, continuing this mistake, they have attached a degree of criminality to disbelief; of which, in its nature, it is incapable: it is equally incapable of merit.

Belief, then, is a passion, the strength of which, like every other passion, is in precise proportion to the degrees of excitement.

The degrees of excitement are three.

The senses are the sources of all knowledge to the mind; consequently their evidence claims the strongest assent.

The decision of the mind, founded upon our own experience derived from these sources, claims the next degree.

The experience of others, which addresses itself to the former one, occupies the lowest degree.

(A graduated scale, on which should be marked the capabilities of propositions to approach to the test of the senses, would be a just barometer of the belief which ought to be attached to them.)

Consequently, no testimony can be admitted which is contrary to reason; reason is founded on the evidence of our senses.

Every proof may be referred to one of these three divisions: it is to be considered what arguments we receive from each of them, which should convince us of the existence of a Deity.

1st. The evidence of the senses. If the Deity should appear to us, if he should convince our senses of his existence, this revelation would necessarily command belief. Those to whom the Deity has thus appeared have the strongest possible conviction of his existence. But the God of theologians is incapable of local visibility.



2nd. Reason. It is urged that man knows that whatever is must either have had a beginning, or have existed from all eternity : he also knows that whatever is not eternal must have had a cause. When this reasoning is applied to the universe, it is necessary to prove that it was created : until that is clearly demonstrated, we may reasonably suppose that it has endured from all eternity. We must prove design before we can infer a designer. The only idea which we can form of causation is derivable from the constant conjunction of objects, and the consequent inference of one from the other. In a case where two propositions are diametrically opposite, the mind believes that which is least incomprehensible ;—It is easier to suppose that the universe has existed from all eternity than to conceive a being beyond its limits capable of creating it. If the mind sinks beneath the weight of one, is it an alleviation to increase the intolerability of the burden?

The other argument, which is founded on a man's knowledge of his own existence, stands thus. A man knows not only that he now is, but that once he was not ; consequently there must have been a cause. But our idea of causation is alone derivable from the constant conjunction of objects, and the consequent inference of one from the other ; and, reasoning experimentally, we can only infer, from effects, causes exactly adequate to those effects. But there certainly is a generative power which is effected by certain instruments : we cannot prove that it is inherent in these instruments ; nor is the contrary hypothesis capable of demonstration. We admit that the generative power is incomprehensible ; but to suppose that the same effect is produced by an eternal, omniscient, omnipotent being, leaves the cause in the same obscurity, but renders it more incomprehensible.

3rd. Testimony. It is required that testimony should not be contrary to reason. The testimony that the Deity convinces the senses of men of his existence can only be admitted by us if our mind considers it less probable that these men should have been deceived than that the Deity should have appeared to them. Our reason can never admit the testimony of men who not only declare that they were eye-witnesses of miracles, but that the Deity was irrational ; for he commanded that he should be believed, he proposed the highest rewards for faith, eternal punishments for disbelief. We can only command voluntary actions ; belief is not an act of volition ; the mind is even passive, or involuntarily active. From this it is evident that we have no sufficient testimony, or rather that testimony is insufficient, to prove the being of a God. It has been before shown that it cannot be deduced from reason. They alone, then, who have been convinced by the evidence of the senses, can believe it.

Hence it is evident that, having no proofs from any of the three sources of conviction, the mind *cannot* believe the existence of a creative God : it is also evident that, as belief is a passion of the mind, no degree of criminality is attachable to disbelief ; and that they only are reprehensible who neglect to remove the false medium through which their mind views any subject of discussion. Every reflecting mind must acknowledge that there is no proof of the existence of a Deity.

God is an hypothesis, and, as such, stands in need of proof ; the *onus probandi* rests on the theist. Sir Isaac Newton says : "Hypotheses non fingo, quicquid enim ex phaenomenis non deducitur hypothesis vocanda est, et hypotheses vel metaphysicæ, vel physicæ, vel qualitatum occultarum, seu mechanicæ, in philosophiâ locum non habent." To all proofs of the existence of a creative God apply this valuable rule. We see a variety of bodies possessing a variety of powers ; we merely know their effects ; we are in a state of ignorance with respect to their essences and causes. These Newton calls the phenomena of things ; but the pride of philosophy is unwilling to admit its ignorance of their causes. From the phenomena, which are the objects of our senses, we attempt to infer a cause, which we call God, and gratuitously endow it with all negative and contradictory qualities. From this hypothesis we invent this general name, to conceal our ignorance of causes and essences. The being called God by no

means answers with the conditions prescribed by Newton ; it bears every mark of a veil woven by philosophical conceit, to hide the ignorance of philosophers even from themselves. They borrow the threads of its texture from the anthropomorphism of the vulgar. Words have been used by sophists for the same purposes ; from the "occult qualities" of the Peripatetics, to the *effluvium* of Boyle, and the *crinities* or *nebulae* of Herschel. God is represented as infinite, eternal, incomprehensible ; he is contained under every *prædicata in non* that the logic of ignorance could fabricate. Even his worshipers allow that it is impossible to form any idea of him ; they exclaim with the French poet,

"Pour dire ce qu'il est, il faut être lui-même."

Lord Bacon says that atheism leaves to man reason, philosophy, natural piety, laws, reputation, and everything that can serve to conduct him to virtue ; but superstition destroys all these, and erects itself into a tyranny over the understandings of men : hence atheism never disturbs the government, but renders man more clear-sighted, since he sees nothing beyond the boundaries of the present life. — BACON'S *Moral Essays*.

"La première théologie de l'homme lui fit d'abord craindre et adorer les éléments mêmes, des objets matériels et grossiers ; il rendit ensuite ses hommages à des agents présidents aux éléments, à des génies inférieurs, à des héros, ou à des hommes doués de grandes qualités. A force de réfléchir, il crut simplifier les choses en soumettant la nature entière à un seul agent, à un esprit, à une âme universelle, qui mettait cette nature et ses parties en mouvement. En remontant de causes en causes, les mortels ont fini par ne rien voir ; et c'est dans cette obscurité qu'ils ont placé leur Dieu ; c'est dans cet abîme ténébreux que leur imagination inquiète travaille toujours à se fabriquer des chimères, qui les affligeront jusqu'à ce que la connaissance de la nature les détrompe des fantômes qu'ils ont toujours si vainement adorés.

"Si nous voulons nous rendre compte de nos idées sur la Divinité, nous serons obligés de convenir que, par le mot *Dieu*, les hommes n'ont jamais pu désigner que la cause la plus cachée, la plus éloignée, la plus inconnue, des effets qu'ils voyaient. Ils ne font usage de ce mot que lorsque le jeu des causes naturelles et connues cesse d'être visible pour eux. Dès qu'ils perdent le fil de ces causes, ou dès que leur esprit ne peut plus en suivre la chaîne, ils tranchent leur difficulté, et terminent leurs recherches en appelant Dieu la dernière des causes, c'est-à-dire celle qui est au-delà de toutes les causes qu'ils connaissent : ainsi ils ne font qu'assigner une dénomination vague à une cause ignorée, à laquelle leur paresse ou les bornes de leurs connaissances les forcent de s'arrêter. Toutes les fois qu'on nous dit que Dieu est l'auteur de quelque phénomène, cela signifie qu'on ignore comment un tel phénomène a pu s'opérer par le secours des forces ou des causes que nous connaissons dans la nature. C'est ainsi que le commun des hommes, dont l'ignorance est le partage, attribue à la Divinité non seulement les effets inusités qui les frappent, mais encore les événements les plus simples, dont les causes sont les plus faciles à connaître pour quiconque a pu les méditer. En un mot, l'homme a toujours respecté les causes inconnues des effets surprenans que son ignorance l'empêchait de démêler. Ce fut sur les débris de la nature que les hommes élevèrent le colosse imaginaire de la Divinité.

"Si l'ignorance de la nature donna la naissance aux dieux, la connaissance de la nature est faite pour les détruire. A mesure que l'homme s'instruit, ses forces et ses ressources augmentent avec ses lumières ; les sciences, les arts conservateurs, l'industrie, lui fournissent des secours ; l'expérience le rassure ou lui procure des moyens de résister aux efforts de bien des causes qui cessent de l'allarmer dès qu'il les a connues. En un mot, ses terreurs se dissipent dans la même proportion que son esprit s'éclaire. L'homme instruit cesse d'être superstitieux.

"Ce n'est jamais que sur parole que des peuples entiers adorent le Dieu de leurs pères et de leurs prêtres : l'autorité, la confiance, la soumission, et l'habi-

tude, leur tiennent lieu de conviction et de preuves. Ils se prosternent et prient, parce que leurs pères leur ont appris à se prosterner et prier : mais pourquoi ceux-ci se sont-ils mis à genoux ? C'est que dans les temps éloignés leurs législateurs et leurs guides leur en ont fait un devoir. 'Adorez et croyez,' ont-ils dit, 'des dieux que vous ne pouvez comprendre ; rapportez-vous-en à notre sagesse profonde ; nous en savons plus que vous sur la Divinité.' 'Mais pourquoi m'en rapporterais-je à vous ?' 'C'est que Dieu le veut ainsi, c'est que Dieu vous punira si vous osez résister.' 'Mais ce Dieu n'est-il donc pas la chose en question ?' Cependant les hommes se sont toujours payés de ce cercle vicieux ; la paresse de leur esprit leur fit trouver plus court de s'en rapporter au jugement des autres. Toutes les notions religieuses sont fondées uniquement sur l'autorité. Toutes les religions du monde défendent l'examen, et ne veulent pas que l'on raisonne. C'est l'autorité qui veut qu'on croie en Dieu ; ce Dieu n'est lui-même fondé que sur l'autorité de quelques hommes qui prétendent le connaître, et venir de sa part pour l'annoncer à la terre. Un Dieu fait par les hommes a sans doute besoin des hommes pour se faire connaître aux hommes.

"Ne serait-ce donc que pour des prêtres, des inspirés, des métaphysiciens, que serait réservée la conviction de l'existence d'un Dieu, que l'on dit néanmoins si nécessaire à tout le genre humain ? Mais trouvons-nous de l'harmonie entre les opinions théologiques des différents inspirés, ou des penseurs répandus sur la terre ? Ceux même qui font profession d'adorer le même Dieu sont-ils d'accord sur son compte ? Sont-ils contents des preuves que leurs collègues apportent de son existence ? Souscrivent-ils unanimement aux idées qu'ils présentent sur sa nature, sur sa conduite, sur la façon d'entendre ses prétendus oracles ? Est-il une contrée sur la terre où la science de Dieu se soit réellement perfectionnée ? A-t-elle pris quelque part la consistance et l'uniformité que nous voyons prendre aux connaissances humaines, aux arts les plus futiles, aux métiers les plus méprisés ? Ces mots d'*esprit*, d'*immatérialité*, de *création*, de *prédestination*, de *grâce* ; cette foule de distinctions subtiles dont la théologie s'est partout remplie dans quelques pays ; ces inventions si ingénieuses, imaginées par des penseurs qui se sont succédés depuis tant de siècles ; n'ont fait, hélas ! qu'embrouiller les choses, et jamais la science la plus nécessaire aux hommes n'a jusqu'ici pu acquérir la moindre fixité. Depuis des milliers d'années ces rêveurs oisifs se sont perpétuellement relayés pour méditer la Divinité, pour deviner ses voies cachées, pour inventer des hypothèses propres à développer cette énigme importante. Leur peu de succès n'a point découragé la vanité théologique. Toujours on a parlé de Dieu ; on s'est égorgé pour lui ; et cet être sublime demeure toujours le plus ignoré et le plus discuté.

"Les hommes auraient été trop heureux si, se bornant aux objets visibles qui les intéressent, ils eussent employé à perfectionner leurs sciences réelles, leurs lois, leur morale, leur éducation, la moitié des efforts qu'ils ont mis dans leurs recherches sur la Divinité. Ils auraient été bien plus sages encore, et plus fortunés, s'ils eussent pu consentir à laisser leurs guides désœuvrés se quereller entre eux, et sonder des profondeurs capables de les étourdir, sans se mêler de leurs disputes insensées. Mais il est de l'essence de l'ignorance d'attacher de l'importance à ce qu'elle ne comprend pas. La vanité humaine fait que l'esprit se roidit contre les difficultés. Plus un objet se dérobe à nos yeux, plus nous faisons d'efforts pour le saisir, parceque dès-lors il aiguillonne notre orgueil, il excite notre curiosité, il nous paraît intéressant. En combattant pour son Dieu, chacun ne combattit en effet que pour les intérêts de sa propre vanité, qui, de toutes les passions produites par la mal-organisation de la société, est la plus prompte à s'allarmer, et la plus propre à produire de très-grandes folies.

"Si, écartant pour un moment les idées fâcheuses que la théologie nous donne d'un Dieu capricieux dont les décrets partiels et despotiques décident du sort des humains, nous ne voulons fixer nos yeux que sur la bonté prétendue que tous les hommes, même en tremblant devant ce Dieu, s'accordent à lui donner ; si nous lui supposons le projet qu'on lui prête de n'avoir travaillé que pour sa propre gloire ; d'exiger les hommages des êtres intelligents ; de ne chercher dans

ses œuvres que le bien-être du genre humain ; comment concilier ses vœux et ses dispositions avec l'ignorance vraiment invincible dans laquelle ce Dieu, si glorieux et si bon, laisse la plupart des hommes sur son compte ? Si Dieu veut être connu, chéri, remercié, que ne se montre-t-il sous des traits favorables à tous ces êtres intelligens dont il veut être aimé et adoré ? Pourquoi ne point se manifester à toute la terre d'une façon non équivoque, bien plus capable de nous convaincre que ces révélations particulières qui semblent accuser la Divinité d'une partialité fâcheuse pour quelques-unes de ses créatures ? Le Tout-Puissant n'aurait-il donc pas des moyens plus convainquans de se montrer aux hommes que ces métamorphoses ridicules, ces incarnations prétendues, qui nous sont attestées par des écrivains si peu d'accord entre eux dans les récits qu'ils en font ? Au lieu de tant de miracles inventés pour prouver la mission divine de tant de législateurs révévés par les différens peuples du monde, le souverain des esprits ne pouvait-il pas convaincre tout d'un coup l'esprit humain des choses qu'il a voulu lui faire connaître ? Au lieu de suspendre un soleil dans la voûte du firmament ; au lieu de répandre sans ordre les étoiles et les constellations qui remplissent l'espace, n'eût-il pas été plus conforme aux vœux d'un Dieu si jaloux de sa gloire et si bien-intentionné pour l'homme, d'écrire, d'une façon non sujette à dispute, son nom, ses attributs, ses volontés permanentes, en caractères ineffaçables, et lisibles également pour tous les habitans de la terre ? Personne alors n'aurait pu douter de l'existence d'un Dieu, de ses volontés claires, de ses intentions visibles. Sous les yeux de ce Dieu si terrible, personne n'aurait eu l'audace de violer ses ordonnances ; nul mortel n'eût osé se mettre dans le cas d'attirer sa colère ; enfin nul homme n'eût eu le front d'en imposer en son nom, ou d'interpréter ses volontés suivant ses propres fantaisies.

“ En effet, quand même on admettrait l'existence du Dieu théologique, et la réalité des attributs si discordans qu'on lui donne, l'on ne peut en rien conclure pour autoriser la conduite ou les cultes qu'on prescrit de lui rendre. La théologie est vraiment le *tonneau des Danaïdes*. A force de qualités contradictoires et d'assertions hasardées, elle a, pour ainsi dire, tellement garrotté son Dieu qu'elle l'a mis dans l'impossibilité d'agir. S'il est infiniment bon, quelle raison aurions-nous de le craindre ? S'il est infiniment sage, de quoi nous inquiéter sur notre sort ? S'il sait tout, pourquoi l'avertir de nos besoins, et le fatiguer de nos prières ? S'il est partout, pourquoi lui élever des temples ? S'il est maître de tout, pourquoi lui faire des sacrifices et des offrandes ? S'il est juste, comment croire qu'il punisse des créatures qu'il a remplies de faiblesses ? Si la grâce fait tout en elles, quelle raison aurait-il de les récompenser ? S'il est tout-puissant, comment l'offenser, comment lui résister ? S'il est raisonnable, comment se mettrait-il en colère contre des aveugles à qui il a laissé la liberté de déraisonner ? S'il est immuable, de quel droit prétendrions-nous faire changer ses décrets ? S'il est inconcevable, pourquoi nous en occuper ? S'IL A PARLÉ, POURQUOI L'UNIVERS N'EST-IL PAS CONVAINCU ? Si la connaissance d'un Dieu est la plus nécessaire, pourquoi n'est-elle pas la plus évidente et la plus claire ? ” — *Système de la Nature*. London, 1781.

The enlightened and benevolent Pliny thus publicly professes himself an atheist :—“ Quâpropter effigiem Dei formamque quærere imbecillitatis humanæ reor. Quisquis est Deus (si modo est alius) et quâcunque in parte, totus est sensûs, totus est visûs, totus auditûs, totus animæ, totus animi, totus sui. . . Imperfectæ vero in homine naturæ præcipua solatia ne deum quidem posse omnia. Namque nec sibi potest mortem conscissere si velit, quod homini dedit optimum in tantis vitæ pœnis : nec mortales æternitate donare, aut revocare defunctos ; nec facere ut qui vixit non vixerit, qui honores gessit non gesserit, nullumque habere in præteritum jus præterquam oblivionis, atque (ut facitis quoque argumentis societas hæc cum deo copuletur) ut bis dena viginti non sint, et multa similiter efficere non posse.—Per quæ declaratur haud dubie naturæ potentiam id quoque esse quod Deum vocamus.”—PLIN. *Nat. Hist.* cap. *de Deo*.

The consistent Newtonian is necessarily an atheist. See Sir W. Drummond's

*Academical Questions*, chap. iii.—Sir W. seems to consider the atheism to which it leads as a sufficient presumption of the falsehood of the system of gravitation : but surely it is more consistent with the good faith of philosophy to admit of deduction from facts than an hypothesis incapable of proof, although it might militate with the obstinate preconceptions of the mob. Had this author, instead of inveighing against the guilt and absurdity of atheism, demonstrated its falsehood, his conduct would have been more suited to the modesty of the sceptic and the toleration of the philosopher.

“Omnia enim per Dei potentiam facta sunt, imo quia naturæ potentia nulla est nisi ipsa Dei potentia. Autem est nos eatenus Dei potentiam non intelligere quatenus causas naturales ignoramus; adeoque stulte ad eandem Dei potentiam recurritur, quando rei alicujus causam naturalem, sive est ipsam Dei potentiam, ignoramus.”—SPINOSA, *Tract. Theologico-Pol.* chap. i., page 14.

P. 198.

*Ahasuerus, rise!*

“Ahasuerus the Jew crept forth from the dark cave of Mount Carmel. Near two-thousand years have elapsed since he was first goaded by never-ending restlessness to rove the globe from pole to pole. When our Lord was wearied with the burden of his ponderous cross, and wanted to rest before the door of Ahasuerus, the unfeeling wretch drove him away with brutality. The Saviour of mankind staggered, sinking under the heavy load, but uttered no complaint. An angel of death appeared before Ahasuerus, and exclaimed indignantly, ‘Barbarian! thou hast denied rest to the Son of Man; be it denied thee also, until he comes to judge the world.’

“A black demon, let loose from hell upon Ahasuerus, goads him now from country to country: he is denied the consolation which death affords, and precluded from the rest of the peaceful grave.

“Ahasuerus crept forth from the dark cave of Mount Carmel—he shook the dust from his beard—and, taking up one of the skulls heaped there, hurled it down the eminence: it rebounded on the earth in shivered atoms. ‘This was my father!’ roared Ahasuerus. Seven more skulls rolled down from rock to rock; while the infuriate Jew, following them with ghastly looks, exclaimed—‘And these were my wives!’ He still continued to hurl down skull after skull, roaring in dreadful accents—‘And these, and these, and these, were my children! They *could die*; but I, reprobate wretch, alas! I cannot die! Dreadful beyond conception is the judgment that hangs over me. Jerusalem fell—I crushed the sucking babe, and precipitated myself into the destructive flames. I cursed the Romans—but, alas, alas! the restless curse held me by the hair,—and I could not die. Rome the giantess fell—I placed myself before the falling statue—she fell, and did not crush me. Nations sprang up and disappeared before me; but I remained and did not die. From cloud-encircled cliffs did I precipitate myself into the ocean; but the foaming billows cast me upon the shore, and the burning arrow of existence pierced my cold heart again. I leaped into Etna’s flaming abyss, and roared with the giants for ten long months, polluting with my groans the mount’s sulphureous mouth—ah! ten long months! The volcano fermented, and in a fiery stream of lava cast me up. I lay torn by the torture-snakes of hell amid the glowing cinders, and yet continued to exist.—A forest was on fire: I darted, on wings of fury and despair, into the crackling wood. Fire dropped upon me from the trees, but the flames only singed my limbs; alas! it could not consume them.—I now mixed with the butchers of mankind, and plunged in the tempest of the raging battle. I roared defiance to the infuriate Gaul, defiance to the victorious German; but arrows and spears rebounded in shivers from my body. The Saracen’s flaming sword broke upon my skull: balls in vain hissed upon me: the lightnings of battle glared harmless around my loins; in vain did the elephant trample on me, in vain the iron hoof of the wrathful steed. The mine,

big with destructive power, burst under me, and hurled me high in the air—I fell on heaps of smoking limbs, but was only singed. The giant's steel club rebounded from my body: the executioner's hand could not strangle me, the tiger's tooth could not pierce me, nor would the hungry lion in the circus devour me. I cohabited with poisonous snakes, and pinched the red crest of the dragon. The serpent stung but could not destroy me: the dragon tormented but dared not to devour me.—I now provoked the fury of tyrants: I said to Nero 'Thou art a bloodhound!' I said to Christiern 'Thou art a bloodhound!' I said to Muley Ismael 'Thou art a bloodhound!' The tyrants invented cruel torments, but did not kill me.—Ha! not to be able to die—not to be able to die! not to be permitted to rest after the toils of life—to be doomed to be imprisoned for ever in the clay-formed dungeon—to be for ever clogged with this worthless body, its load of diseases and infirmities—to be condemned to hold for millenniums that yawning monster Sameness, and Time, that hungry hyena, ever bearing children, and ever devouring again her offspring!—Ha! not to be permitted to die! Awful avenger in heaven, hast thou in thy armoury of wrath a punishment more dreadful? Then let it thunder upon me! Command a hurricane to sweep me down to the foot of Carmel; that I there may lie extended, may pant, and writhe, and die!"

This fragment is the translation of part of some German work, whose title I have vainly endeavoured to discover. I picked it up, dirty and torn, some years ago, in Lincoln's Inn Fields.

P. 200.

*I will beget a son, and he shall bear  
The sins of all the world.*

A book is put into our hands when children, called the Bible, the purport of whose history is briefly this. That God made the earth in six days, and there planted a delightful garden, in which he placed the first pair of human beings. In the midst of the garden he planted a tree, whose fruit, although within their reach, they were forbidden to touch. That the Devil, in the shape of a snake, persuaded them to eat of this fruit; in consequence of which, God condemned both them, and their posterity yet unborn, to satisfy his justice by their eternal misery. That, four-thousand years after these events (the human race in the meanwhile having gone unredeemed to perdition), God engendered with the betrothed wife of a carpenter in Judea (whose virginity was nevertheless uninjured), and begat a son, whose name was Jesus Christ; and who was crucified and died, in order that no more men might be devoted to hell-fire, he bearing the burden of his Father's displeasure by proxy. The book states, in addition, that the soul of whoever disbelieves this sacrifice will be burned with everlasting fire.

During many ages of misery and darkness this story gained implicit belief; but at length men arose who suspected that it was a fable and imposture, and that Jesus Christ, so far from being a God, was only a man like themselves. But a numerous set of men, who derived and still derive immense emoluments from this opinion in the shape of a popular belief, told the vulgar that, if they did not believe in the Bible, they would be damned to all eternity; and burned, imprisoned, and poisoned, all the unbiased and unconnected enquirers who occasionally arose. They still oppress them, so far as the people, now become more enlightened, will allow.

The belief in all that the Bible contains is called Christianity. A Roman governor of Judea, at the instance of a priest-led mob, crucified a man called Jesus eighteen centuries ago. He was a man of pure life, who desired to rescue his countrymen from the tyranny of their barbarous and degrading superstitions. The common fate of all who desire to benefit mankind awaited him. The rabble, at the instigation of the priests, demanded his death, although his very judge made public acknowledgment of his innocence. Jesus was sacrificed

the supernatural one? That in old times, when the powers of Nature were less known than at present, a certain set of men were themselves deceived, or had some hidden motive for deceiving others; or that God begat a son who, in his legislation, measuring merit by belief, evidenced himself to be totally ignorant of the powers of the human mind—of what is voluntary, and what is the contrary?

We have many instances of men telling lies;—none of an infraction of Nature's laws, those laws of whose government alone we have any knowledge or experience. The records of all nations afford innumerable instances of men deceiving others either from vanity or interest, or themselves being deceived by the limitedness of their views, and their ignorance of natural causes; but where is the accredited case of God having come upon earth to give the lie to his own creations? There would be something truly wonderful in the appearance of a ghost; but the assertion of a child that he saw one as he passed through the churchyard is universally admitted to be less miraculous.

But even supposing that a man should raise a dead body to life before our eyes, and on this fact rest his claim to be considered the son of God;—the Humane Society restores drowned persons, and, because it makes no mystery of the method it employs, its members are not mistaken for the sons of God. All that we have a right to infer from our ignorance of the cause of any event is that we do not know it. Had the Mexicans attended to this simple rule when they heard the cannon of the Spaniards, they would not have considered them as gods. The experiments of modern chemistry would have defied the wisest philosophers of ancient Greece and Rome to have accounted for them on natural principles. An author of strong common-sense has observed that "a miracle is no miracle at second-hand;" he might have added that a miracle is no miracle in any case; for, until we are acquainted with all natural causes, we have no reason to imagine others.

There remains to be considered another proof of christianity—prophecy. A book is written before a certain event, in which this event is foretold; how could the prophet have foreknown it without inspiration? how could he have been inspired without God? The greatest stress is laid on the prophecies of Moses and Hosea on the dispersion of the Jews, and that of Isaiah concerning the coming of the Messiah. The prophecy of Moses is a collection of every possible cursing and blessing, and it is so far from being marvellous that the one of dispersion should have been fulfilled that it would have been more surprising if, out of all these, none should have taken effect. In *Deuteronomy*, chap. xxviii., ver. 64, where Moses explicitly foretells the dispersion, he states that they shall there serve gods of wood and stone: "And the Lord shall scatter thee among all people, from the one end of the earth even unto the other, *and there thou shalt serve other gods, which neither thou nor thy fathers have known, even wood and stone.*" The Jews are at this day remarkably tenacious of their religion. Moses also declares that they shall be subjected to these curses for disobedience to his ritual; "And it shall come to pass, if thou wilt not hearken unto the voice of the Lord thy God, to observe to do all the commandments and statutes which I command you this day, that all these curses shall come upon thee and overtake thee." Is this the real reason? The third, fourth, and fifth chapters of Hosea are a piece of immodest confession. The indelicate type might apply in a hundred senses to a hundred things. The fifty-third chapter of Isaiah is more explicit, yet it does not exceed in clearness the oracles of Delphos. The historical proof that Moses, Isaiah, and Hosea, did write when they are said to have written, is far from being clear and circumstantial.

But prophecy requires proof in its character as a miracle. We have no right to suppose that a man foreknew future events from God, until it is demonstrated that he neither could know them by his own exertions, nor that the writings which contain the prediction could possibly have been fabricated after the event pretended to be foretold. It is more probable that writings pretending to divine inspiration should have been fabricated after the fulfilment of their pretended prediction than that they should have really been divinely inspired; when we consider that the latter supposition makes God at once the creator of

the human mind, and ignorant of its primary powers, particularly as we have numberless instances of false religions, and forged prophecies of things long past, and no accredited case of God having conversed with men directly or indirectly. It is also possible that the description of an event might have foregone its occurrence; but this is far from being a legitimate proof of a divine revelation, as many men not pretending to the character of a prophet have nevertheless, in this sense, prophesied.

Lord Chesterfield was never yet taken for a prophet, even by a bishop, yet he uttered this remarkable prediction:—"The despotic government of France is screwed up to the highest pitch; a revolution is fast approaching; that revolution, I am convinced, will be radical and sanguinary." This appeared in the letters of the prophet long before the accomplishment of this wonderful prediction. Now, have these particulars come to pass, or have they not? If they have, how could the earl have foreknown them without inspiration? If we admit the truth of the christian religion on testimony such as this, we must admit, on the same strength of evidence, that God has affixed the highest rewards to belief, and the eternal tortures of the never-dying worm to disbelief; both of which have been demonstrated to be involuntary.

The last proof of the christian religion depends on the influence of the Holy Ghost. Theologians divide the influence of the Holy Ghost into its ordinary and extraordinary modes of operation. The latter is supposed to be that which inspired the prophets and apostles; and the former to be the grace of God, which summarily makes known the truth of his revelation to those whose mind is fitted for its reception by a submissive perusal of his word. Persons convinced in this manner can do anything but account for their conviction, describe the time at which it happened, or the manner in which it came upon them. It is supposed to enter the mind by other channels than those of the senses, and therefore professes to be superior to reason founded on their experience.

Admitting, however, the usefulness or possibility of a divine revelation, unless we demolish the foundations of all human knowledge, it is requisite that our reason should previously demonstrate its genuineness; for, before we extinguish the steady ray of reason and common sense, it is fit that we should discover whether we cannot do without their assistance, whether or no there be any other which may suffice to guide us through the labyrinth of life: <sup>1</sup> for, if a man is to be inspired upon all occasions, if he is to be sure of a thing *because he is sure*, if the ordinary operations of the Spirit are not to be considered very extraordinary modes of demonstration, if enthusiasm is to usurp the place of proof, and madness that of sanity, all reasoning is superfluous. The Mahometan dies fighting for his prophet, the Indian immolates himself at the chariot-wheels of Brahma, the Hottentot worships an insect, the Negro a bunch of feathers, the Mexican sacrifices human victims. Their degree of conviction must certainly be very strong: it cannot arise from reasoning,—it must from feelings, the reward of their prayers. If each of these should affirm, in opposition to the strongest possible arguments, that inspiration carried internal evidence, I fear their inspired brethren, the orthodox missionaries, would be so uncharitable as to pronounce them obstinate.

Miracles cannot be received as testimonies of a disputed fact, because all human testimony has ever been insufficient to establish the possibility of miracles. That which is incapable of proof itself is no proof of anything else. Prophecy has also been rejected by the test of reason. Those then who have been actually inspired are the only true believers in the christian religion.

"Mox numine viso  
Virginei tumuere sinûs, innuptaque mater  
Arcano stupuit compleri viscera partu,  
Auctorem paritura suum. Mortalia corda

<sup>1</sup> See Locke's *Essay on the Human Understanding*, book iv. chap. xix. on Enthusiasm.



Artificem texere poli, latuitque sub uno  
Pectore qui totum late complectitur orbem."

CLAUDIAN, *Carmen Paschale*.

Does not so monstrous and disgusting an absurdity carry its own infamy and refutation with itself?

P. 210.

*Him (still from hope to hope the bliss pursuing  
Which from the exhaustless store of human weal  
Dawns on the virtuous mind) the thoughts that rise  
In time-destroying infiniteness gift  
With self-enshrined eternity, &c.*

Time is our consciousness of the succession of ideas in our mind. Vivid sensation of either pain or pleasure makes the time seem long, as the common phrase is, because it renders us more acutely conscious of our ideas. If a mind be conscious of a hundred ideas during one minute by the clock, and of two-hundred during another, the latter of these spaces would actually occupy so much greater extent in the mind as two exceed one in quantity. If therefore the human mind, by any future improvement of its sensibility, should become conscious of an infinite number of ideas in a minute, that minute would be eternity. I do not hence infer that the actual space between the birth and death of a man will ever be prolonged; but that his sensibility is perfectible, and that the number of ideas which his mind is capable of receiving is indefinite. One man is stretched on the rack during twelve hours, another sleeps soundly in his bed: the difference of time perceived by these two persons is immense; one hardly will believe that half-an-hour has elapsed, the other could credit that centuries had flown during his agony. Thus the life of a man of virtue and talent who should die in his thirtieth year is, with regard to his own feelings, longer than that of a miserable priest-ridden slave who dreams out a century of dullness. The one has perpetually cultivated his mental faculties, has rendered himself master of his thoughts, can abstract and generalize amid the lethargy of every-day business;—the other can slumber over the brightest moments of his being, and is unable to remember the happiest hour of his life. Perhaps the perishing ephemeron enjoys a longer life than the tortoise.

Dark flood of time!

Roll as it listeth thee—I measure not  
By months or moments thy ambiguous course.  
Another may stand by me on the brink,  
And watch the bubble whirled beyond his ken,  
That pauses at my feet. The sense of love,  
The thirst for action, and the impassioned thought,  
Prolong my being: if I wake no more,  
My life more actual living will contain  
Than some grey veterans' of the world's cold school,  
Whose listless hours unprofitably roll,  
By one enthusiast feeling unredeemed.

*See Godwin's Pol. Just. vol. i. page 411; and Condorcet's  
Esquisse d'un Tableau Historique des Progrès de  
l'Esprit Humain, époque ix.*

P. 210.

*No longer now  
He slays the lamb that looks him in the face.*

I hold that the depravity of the physical and moral nature of man originated in his unnatural habits of life. The origin of man, like that of the universe of which he is a part, is enveloped in impenetrable mystery. His generations either had a beginning, or they had not. The weight of evidence in favour of

each of these suppositions seems tolerably equal ; and it is perfectly unimportant to the present argument *which* is assumed. The language spoken, however, by the mythology of nearly all religions, seems to prove that at some distant period man forsook the path of Nature, and sacrificed the purity and happiness of his being to unnatural appetites. The date of this event seems to have also been that of some great change in the climates of the earth, with which it has an obvious correspondence. The allegory of Adam and Eve eating of the tree of evil, and entailing upon their posterity the wrath of God and the loss of everlasting life, admits of no other explanation than the disease and crime that have flowed from unnatural diet. Milton was so well aware of this that he makes Raphael thus exhibit to Adam the consequence of his disobedience.

"Immediately a place  
Before his eyes appeared, sad, noisome, dark.  
A lazarus-house it seemed : wherein were laid  
Numbers of all diseased, all maladies  
Of ghastly spasm or racking torture, qualms  
Of heart-sick agony, all feverous kinds,  
Convulsions, epilepsies, fierce catarrhs,  
Intestine stone and ulcer, colic pangs,  
Demoniac frenzy, moping melancholy  
And moon-struck madness, pining atrophy,  
Marasmus and wide-wasting pestilence,  
Dropsies, and asthmas, and joint-racking rheums."

—And how many thousands more might not be added to this frightful catalogue !

The story of Prometheus is one likewise which, although universally admitted to be allegorical, has never been satisfactorily explained. Prometheus stole fire from heaven, and was chained for this crime to Mount Caucasus, where a vulture continually devoured his liver, that grew to meet its hunger. Hesiod says that before the time of Prometheus mankind were exempt from suffering ; that they enjoyed a vigorous youth, and that death, when at length it came, approached like sleep, and gently closed their eyes. Again, so general was this opinion that Horace, a poet of the Augustan age, writes—

"Audax omnia petiti,  
Gens humana ruit per vetitum nefas.  
Audax Iapeti genus  
Ignem fraude malâ gentibus intulit :  
Post ignem ætheriâ domo  
Subductum, macies et nova febrium  
Terris incubuit cohors,  
Semotique prius tarda necessitas  
Lethi corripuit gradum."

How plain a language is spoken by all this ! Prometheus (who represents the human race) effected some great change in the condition of his nature, and applied fire to culinary purposes ; thus inventing an expedient for screening from his disgust the horrors of the shambles. From this moment his vitals were devoured by the vulture of disease. It consumed his being in every shape of its loathsome and infinite variety, inducing the soul-quelling sinkings of premature and violent death. All vice arose from the ruin of healthful innocence. Tyranny, superstition, commerce, and inequality, were then first known when reason vainly attempted to guide the wanderings of exacerbated passion. I conclude this part of the subject with an abstract from Mr. Newton's *Defence of Vegetarian Regimen*, from whom I have borrowed this interpretation of the fable of Prometheus.

"Making allowance for such transposition of the events of the allegory as time might produce after the important truths were forgotten which this portion of the ancient mythology was intended to transmit, the drift of the fable seems to be this :—Man at his creation was endowed with the gift of perpetual youth ;

that is, he was not formed to be a sickly suffering creature, as we now see him, but to enjoy health, and to sink by slow degrees into the bosom of his parent earth without disease or pain. Prometheus first taught the use of animal food (*Primus bovem occidit Prometheus*<sup>1</sup>), and of fire, with which to render it more digestible and pleasing to the taste. Jupiter and the rest of the gods, foreseeing the consequences of these inventions, were amused or irritated at the short-sighted devices of the newly formed creature, and left him to experience the sad effects of them. Thirst, the necessary concomitant of a flesh-diet (perhaps of all diet vitiated by culinary preparation), ensued; water was resorted to, and man forfeited the inestimable gift of health which he had received from heaven: he became diseased, the partaker of a precarious existence, and no longer descended slowly to his grave."<sup>2</sup>

"But just disease to luxury succeeds,  
And every death its own avenger breeds;  
The fury passions from that blood began,  
And turned on man a fiercer savage—man."

Man, and the animals whom he has infected with his society, or depraved by his dominion, are alone diseased. The wild hog, the mouflon, the bison, and the wolf, are perfectly exempt from malady, and invariably die either from external violence or natural old age. But the domestic hog, the sheep, the cow, and the dog, are subject to an incredible variety of distempers; and, like the corrupters of their nature, have physicians who thrive upon their miseries. The supereminence of man is like Satan's, the supereminence of pain; and the majority of his species, doomed to penury, disease, and crime, have reason to curse the untoward event that, by enabling him to communicate his sensations, raised him above the level of his fellow-animals. But the steps that have been taken are irrevocable. The whole of human science is comprised in one question: How can the advantages of intellect and civilization be reconciled with the liberty and pure pleasures of natural life? how can we take the benefits, and reject the evils, of the system which is now interwoven with all the fibres of our being?—I believe that abstinence from animal food and spirituous liquors would, in a great measure, capacitate us for the solution of this important question.

It is true that mental and bodily derangement is attributable in part to other deviations from rectitude and Nature than those which concern diet. The mistakes cherished by society respecting the connection of the sexes, whence the misery and disease of unsatisfied celibacy, unenjoying prostitution, and the premature arrival of puberty, necessarily spring; the putrid atmosphere of crowded cities; the exhalation of chemical processes; the muffling of our bodies in superfluous apparel; the absurd treatment of infants;—all these and innumerable other causes contribute their mite to the mass of human evil.

Comparative anatomy teaches us that man resembles frugivorous animals in everything, and carnivorous in nothing; he has neither claws wherewith to seize his prey, nor distinct and pointed teeth to tear the living fibre. A mandarin "of the first class," with nails two inches long, would probably find them alone inefficient to hold even a hare. After every subterfuge of gluttony, the bull must be degraded into the ox, and the ram into the wether, by an unnatural and inhuman operation, that the flaccid fibre may offer a fainter resistance to rebellious nature. It is only by softening and disguising dead flesh by culinary preparation that it is rendered susceptible of mastication or digestion; and that the sight of its bloody juices and raw horror does not excite intolerable loathing and disgust. Let the advocate of animal food force himself to a decisive experiment on its fitness, and, as Plutaich recommends, tear a living lamb with his teeth, and, plunging his head into its vitals, slake his thirst with the steaming blood; when fresh from the deed of horror, let him revert to the irresistible

<sup>1</sup> *Plin. Nat. Hist.* lib. vii. sect. 57.

<sup>2</sup> *Return to Nature.* Cadell, 1811.

instinct of Nature that would rise in judgment against it, and say, "Nature formed me for such work as this." Then, and then only, would he be consistent.

Man resembles no carnivorous animal. There is no exception, unless man be one, to the rule of herbivorous animals' having cellulated colons.

The orang-outang perfectly resembles man both in the order and number of his teeth. The orang-outang is the most anthropomorphous of the ape tribe, all of which are strictly frugivorous. There is no other species of animals, which live on different food, in which this analogy exists.<sup>1</sup> In many frugivorous animals, the canine teeth are more pointed and distinct than those of man. The resemblance also of the human stomach to that of the orang-outang is greater than to that of any other animal.

The intestines are also identical with those of herbivorous animals, which present a larger surface for absorption, and have ample and cellulated colons. The cæcum also, though short, is larger than that of carnivorous animals; and even here the orang-outang retains its accustomed similarity.

The structure of the human frame, then, is that of one fitted to a pure vegetable diet in every essential particular. It is true that the reluctance to abstain from animal food, in those who have been long accustomed to its stimulus, is so great, in some persons of weak minds, as to be scarcely overcome; but this is far from bringing any argument in its favour. A lamb which was fed for some time on flesh by a ship's crew refused its natural diet at the end of the voyage. There are numerous instances of horses, sheep, oxen, and even wood-pigeons, having been taught to live upon flesh, until they have loathed their natural aliment. Young children evidently prefer pastry, oranges, apples, and other fruit, to the flesh of animals: until, by the gradual depravation of the digestive organs, the free use of vegetables has for a time produced serious inconveniences; *for a time* I say, since there never was an instance wherein a change from spirituous liquors and animal food to vegetables and pure water has failed ultimately to invigorate the body by rendering its juices bland and consentaneous, and to restore to the mind that cheerfulness and elasticity which not one in fifty possesses on the present system. A love of strong liquors is also with difficulty taught to infants. Almost every one remembers the wry faces which the first glass of port produced. Unsophisticated instinct is invariably unerring; but to decide on the fitness of animal food from the perverted appetites which its constrained adoption produces is to make the criminal a judge of his own cause: it is even worse; for it is appealing to the infatuated drunkard in a question of the salubrity of brandy.

What is the cause of morbid action in the animal system? Not the air we breathe, for our fellow-denizens of Nature breathe the same, uninjured; not the water we drink (if remote from the pollutions of man and his inventions<sup>2</sup>), for the animals drink it too; not the earth we tread upon; not the unobscured sight of glorious Nature, in the wood, the field, or the expanse of sky and ocean; nothing that we are or do in common with the undiseased inhabitants of the forest; but something then wherein we differ from them; our habit of altering our food by fire, so that our appetite is no longer a just criterion for the fitness of its gratification. Except in children, there remain no traces of that instinct which determines, in all other animals, what aliment is natural or otherwise; and so perfectly obliterated are they in the reasoning adults of our species that it has become necessary to urge considerations drawn from comparative anatomy to prove that we are naturally frugivorous.

Crime is madness. Madness is disease. Whenever the cause of disease

<sup>1</sup> Cuvier *Leçons d'Anat. Comp.* tom. iii. pages 169, 373, 448, 465, 480. *Rees's Cyclopædia*, article "Man."

<sup>2</sup> The necessity of resorting to some means of purifying water, and the disease which arises from its adulteration in civilized countries, is sufficiently apparent. See Dr. Lamb's *Reports on Cancer*. I do not assert that the use of water is in itself unnatural, but that the unpurified palate would swallow no liquid capable of occasioning disease.

shall be discovered, the root from which all vice and misery have so long overshadowed the globe will lie bare to the axe. All the exertions of man, from that moment, may be considered as tending to the clear profit of his species. No sane mind in a sane body resolves upon a real crime. It is a man of violent passions, blood-shot eyes, and swollen veins, that alone can grasp the knife of murder. The system of a simple diet promises no utopian advantages. It is no mere reform of legislation, whilst the furious passions and evil propensities of the human heart, in which it had its origin, are still unassuaged. It strikes at the root of all evil; and is an experiment which may be tried with success not alone by nations, but by small societies, families, and even individuals. In no cases has a return to vegetable diet produced the slightest injury; in most it has been attended with changes undeniably beneficial. Should ever a physician be born with the genius of Locke, I am persuaded that he might trace all bodily and mental derangements to our unnatural habits, as clearly as that philosopher has traced all knowledge to sensation. What prolific sources of disease are not those mineral and vegetable poisons that have been introduced for its extirpation! How many thousands have become murderers and robbers, bigots and domestic tyrants, dissolute and abandoned adventurers, from the use of fermented liquors, who, had they slaked their thirst only with pure water, would have lived but to diffuse the happiness of their own unperverted feelings! How many groundless opinions and absurd institutions have received a general sanction from the sottishness and the intemperance of individuals! Who will assert that, had the populace of Paris satisfied their hunger at the ever-furnished table of vegetable nature, they would have lent their brutal suffrage to the proscription-list of Robespierre? Could a set of men whose passions were not perverted by unnatural stimuli look with coolness on an *auto da fé*? Is it to be believed that a being of gentle feelings, rising from his meal of roots, would take delight in sports of blood? Was Nero a man of temperate life? Could you read calm health in his cheek, flushed with ungovernable propensities of hatred for the human race? Did Muley Ismael's pulse beat evenly, was his skin transparent, did his eyes beam with healthfulness, and its invariable concomitants, cheerfulness and benignity? Though history has decided none of these questions, a child could not hesitate to answer in the negative. Surely the bile-suffused cheek of Buonaparte, his wrinkled brow and yellow eye, the ceaseless inquietude of his nervous system, speak no less plainly the character of his unresting ambition than his murders and his victories. It is impossible, had Buonaparte descended from a race of vegetable-feeders, that he could have had either the inclination or the power to ascend the throne of the Bourbons. The desire of tyranny could scarcely be excited in the individual, the power to tyrannize would certainly not be delegated by a society, neither frenzied by inebriation nor rendered impotent and irrational by disease. Pregnant indeed with inexhaustible calamity is the renunciation of instinct, as it concerns our physical nature; arithmetic could enumerate, nor reason perhaps suspect, the multitudinous sources of disease in civilized life. Even common water, that apparently innocuous pabulum, when corrupted by the filth of populous cities, is a deadly and insidious destroyer.<sup>2</sup>

There is no disease, bodily or mental, which adoption of vegetable diet and pure water has not infallibly mitigated, wherever the experiment has been fairly tried. Debility is gradually converted into strength; disease into healthfulness; madness in all its hideous variety, from the ravings of the fettered maniac to the unaccountable irrationalities of ill-temper that make a hell of domestic life, into a calm and considerate evenness of temper that alone might offer a certain pledge of the future moral reformation of society. On a natural system of diet, old age would be our last and our only malady; the term of our existence would be protracted; we should enjoy life, and no longer preclude others from the enjoyment of it; all sensational delights would be infinitely more exquisite and perfect; the very sense of being would then be a continued pleasure, such as we

<sup>2</sup> Lambe's *Reports on Cancer*.

now feel it in some few and favoured moments of our youth. By all that is sacred in our hopes for the human race, I conjure those who love happiness and truth to give a fair trial to the vegetable system. Reasoning is surely superfluous on a subject whose merits an experience of six months would set for ever at rest. But it is only among the enlightened and benevolent that so great a sacrifice of appetite and prejudice can be expected, even though its ultimate excellence should not admit of dispute. It is found easier, by the short-sighted victims of disease, to palliate their torments by medicine than to prevent them by regimen. The vulgar of all ranks are invariably sensual and indocile; yet I cannot but feel myself persuaded that, when the benefits of vegetable diet are mathematically proved; when it is as clear that those who live naturally are exempt from premature death as that nine is not one; the most sottish of mankind will feel a preference towards a long and tranquil, contrasted with a short and painful, life. On the average, out of sixty persons, four die in three years. Hopes are entertained that, in April 1814, a statement will be given that sixty persons, all having lived more than three years on vegetables and pure water, are then in *perfect health*. More than two years have now elapsed: *not one of them has died*; no such example will be found in any sixty persons taken at random. Seventeen persons of all ages (the families of Dr. Lambe and Mr. Newton) have lived for seven years on this diet, without a death, and almost without the slightest illness. Surely when we consider that some of these were infants, and one a martyr to asthma, now nearly subdued, we may challenge any seventeen persons taken at random in this city to exhibit a parallel case. Those who may have been excited to question the rectitude of established habits of diet by these loose remarks should consult Mr. Newton's luminous and eloquent essay.<sup>1</sup>

When these proofs come fairly before the world, and are clearly seen by all who understand arithmetic, it is scarcely possible that abstinence from aliments demonstrably pernicious should not become universal. In proportion to the number of proselytes, so will be the weight of evidence; and, when a thousand persons can be produced, living on vegetables and distilled water, who have to dread no disease but old age, the world will be compelled to regard animal flesh and fermented liquors as slow but certain poisons. The change which would be produced by simple habits on political economy is sufficiently remarkable. The monopolizing eater of animal flesh would no longer destroy his constitution by devouring an acre at a meal; and many loaves of bread would cease to contribute to gout, madness, and apoplexy, in the shape of a pint of porter or a dram of gin, when appeasing the long-protracted famine of the hard-working peasant's hungry babes. The quantity of nutritious vegetable matter consumed in fattening the carcass of an ox would afford ten times the sustenance, undepraving indeed, and incapable of generating disease, if gathered immediately from the bosom of the earth. The most fertile districts of the habitable globe are now actually cultivated by men for animals, at a delay and waste of aliment absolutely incapable of calculation. It is only the wealthy that can to any great degree, even now, indulge the unnatural craving for dead flesh; and they pay for the greater license of the privilege by subjection to supernumerary diseases. Again, the spirit of the nation that should take the lead in this great reform would insensibly become agricultural; commerce, with all its vice, selfishness, and corruption, would gradually decline; more natural habits would produce gentler manners; and the excessive complication of political relations would be so far simplified that every individual might feel and understand why he loved his country, and took a personal interest in its welfare. How would England, for example, depend on the caprices of foreign rulers, if she contained within herself all the necessities, and despised whatever they possessed of the luxuries, of life? How could they starve her into compliance with their views? Of what consequence would it be that they refused to take her woollen manufactures, when large and fertile tracts of the island ceased to be allotted to the waste of

<sup>1</sup> *Return to Nature, or Defence of Vegetable Regimen.* Cadell, 1811.

pasturage? On a natural system of diet, we should require no spices from India; no wines from Portugal, Spain, France, or Madeira; none of those multitudinous articles of luxury for which every corner of the globe is rifled, and which are the causes of so much individual rivalry, such calamitous and sanguinary national disputes. In the history of modern times, the avarice of commercial monopoly, no less than the ambition of weak and wicked chiefs, seems to have fomented the universal discord, to have added stubbornness to the mistakes of cabinets, and indocility to the infatuation of the people. Let it ever be remembered that it is the direct influence of commerce to make the interval between the richest and the poorest man wider and more unconquerable. Let it be remembered that it is a foe to everything of real worth and excellence in the human character. The odious and disgusting aristocracy of wealth is built upon the ruins of all that is good in chivalry or republicanism; and luxury is the forerunner of a barbarism scarce capable of cure. Is it impossible to realize a state of society where all the energies of man shall be directed to the production of his solid happiness? Certainly, if this advantage (the object of all political speculation) be in any degree attainable, it is attainable only by a community which holds out no factitious incentives to the avarice and ambition of the few, and which is internally organized for the liberty, security, and comfort, of the many. None must be entrusted with power (and money is the completest species of power) who do not stand pledged to use it exclusively for the general benefit. But the use of animal flesh and fermented liquors directly militates with this equality of the rights of man. The peasant cannot gratify these fashionable cravings without leaving his family to starve. Without disease and war, those sweeping curtailers of population, pasturage would include a waste too great to be afforded. The labour requisite to support a family is far lighter<sup>1</sup> than is usually supposed. The peasantry work not only for themselves, but for the aristocracy, the army, and the manufacturers.

The advantage of a reform in diet is obviously greater than that of any other. It strikes at the root of the evil. To remedy the abuses of legislation, before we annihilate the propensities by which they are produced, is to suppose that, by taking away the effect, the cause will cease to operate. But the efficacy of this system depends entirely on the proselytism of individuals; and grounds its merits, as a benefit to the community, upon the total change of the dietetic habits in its members. It proceeds securely from a number of particular cases to one that is universal; and has this advantage over the contrary mode, that one error does not invalidate all that has gone before.

Let not too much, however, be expected from this system. The healthiest among us is not exempt from hereditary disease. The most symmetrical, athletic, and long-lived, is a being inexpressibly inferior to what he would have been, had not the unnatural habits of his ancestors accumulated for him a certain portion of malady and deformity. In the most perfect specimen of civilized man, something is still found wanting by the physiological critic. Can a return to Nature, then, instantaneously eradicate predispositions that have been slowly taking root in the silence of innumerable ages?—Indubitably not. All that I contend for is that, from the moment of the relinquishing all unnatural habits, no new disease is generated; and that the predisposition to hereditary maladies gradually perishes for want of its accustomed supply. In cases of consumption, cancer, gout, asthma, and scrofula, such is the invariable tendency of a diet of vegetables and pure water.

Those who may be induced by these remarks to give the vegetable system a fair trial should, in the first place, date the commencement of their practice from the moment of their conviction. All depends upon breaking through a

<sup>1</sup> It has come under the author's experience that some of the workmen on an embankment in North Wales, who, in consequence of the inability of the proprietor to pay them, seldom received their wages, have supported large families by cultivating small spots of sterile ground by moonlight. In the notes to Pratt's poem, *Bread, or the Poor*, is an account of an industrious labourer who, by working in a small garden before and after his day's task, attained to an enviable state of independence.

pernicious habit resolutely and at once. Dr. Trotter<sup>1</sup> asserts that no drunkard was ever reformed by gradually relinquishing his dram. Animal flesh, in its effects on the human stomach, is analogous to a dram. It is similar in the kind, though differing in the degree, of its operation. The proselyte to a pure diet must be warned to expect a temporary diminution of muscular strength. The subtraction of a powerful stimulus will suffice to account for this event. But it is only temporary, and is succeeded by an equable capability for exertion far surpassing his former various and fluctuating strength. Above all, he will acquire an easiness of breathing, by which such exertion is performed with a remarkable exemption from that painful and difficult panting now felt by almost every one after hastily climbing an ordinary mountain. He will be equally capable of bodily exertion or mental application, after as before his simple meal. He will feel none of the narcotic effects of ordinary diet. Irritability, the direct consequence of exhausting stimuli, would yield to the power of natural and tranquil impulses. He will no longer pine under the lethargy of ennui, that unconquerable weariness of life, more to be dreaded than death itself. He will escape the epidemic madness which broods over its own injurious notions of the Deity, and "realizes the hell that priests and beldams feign." Every man forms as it were his god from his own character; to the divinity of one of simple habits no offering would be more acceptable than the happiness of his creatures. He would be incapable of hating or persecuting others for the love of God. He will find, moreover, a system of simple diet to be a system of perfect epicurism. He will no longer be incessantly occupied in blunting and destroying those organs from which he expects his gratification. The pleasures of taste to be derived from a dinner of potatoes, beans, peas, turnips, lettuces, with a dessert of apples, gooseberries, strawberries, currants, raspberries, and, in winter, oranges, apples, and pears, are far greater than is supposed. Those who wait until they can eat this plain fare with the sauce of appetite will scarcely join with the hypocritical sensualist at a lord-mayor's feast who declaims against the pleasures of the table. Solomon kept a thousand concubines, and owned in despair that all was vanity. The man whose happiness is constituted by the society of one amiable woman would find some difficulty in sympathizing with the disappointment of this venerable debauchee.

I address myself not only to the young enthusiast, the ardent devotee of truth and virtue, the pure and passionate moralist yet unvitiated by the contagion of the world. He will embrace a pure system from its abstract truth, its beauty, its simplicity, and its promise of wide-extended benefit; unless custom has turned poison into food, he will hate the brutal pleasures of the chase by instinct; it will be a contemplation full of horror and disappointment to his mind that beings capable of the gentlest and most admirable sympathies should take delight in the death-pangs and last convulsions of dying animals. The elderly man whose youth has been poisoned by intemperance, or who has lived with apparent moderation, and is afflicted with a variety of painful maladies, would find his account in a beneficial change produced without the risk of poisonous medicines. The mother to whom the perpetual restlessness of disease and unaccountable deaths incident to her children are the causes of incurable unhappiness would on this diet experience the satisfaction of beholding their perpetual health and natural playfulness.<sup>2</sup> The most valuable lives are

<sup>1</sup> See Trotter on *The Nervous Temperament*.

<sup>2</sup> See Mr. Newton's book. His children are the most beautiful and healthy creatures it is possible to conceive: the girls are perfect models for a sculptor; their dispositions are also the most gentle and conciliating; the judicious treatment which they experience in other points may be a correlative cause of this. In the first five years of their life, of 18,000 children that are born, 7500 die of various diseases, and how many more of those that survive are not rendered miserable by maladies not immediately mortal! The quality and quantity of a woman's milk are materially injured by the use of dead flesh. In an island near Iceland where no vegetables are to be got, the children invariably die of tetanus before they are three weeks old, and the population is supplied from the main land.—*Sir G. Mackenzie's History of Iceland*. See also *Emile*, chap. i. pages 53, 54, 56.



daily destroyed by diseases that it is dangerous to palliate, and impossible to cure, by medicine. How much longer will man continue to pimp for the gluttony of Death, his most insidious, implacable, and eternal foe?

Ἀλλὰ δράκοντας ἀγρίους καλεῖτε, καὶ παρδάεις, καὶ λέοντας, αὐτοὶ δὲ μαιφονεῖτε εἰς ὀμότητα, καταλιπόντες ἐκείνους οὐδὲν· ἐκείνοις μὲν γὰρ ὁ φόνος τροφή, ἡμῖν δὲ ὕψον ἐστίν. Ὅτι γὰρ οὐκ ἐστὶν ἀνθρώπῳ κατὰ φύσιν τὸ σαρκοφαγεῖν, πρῶτον μὲν ἀπὸ τῶν σωματικῶν δηλοῦται τῆς κατασκευῆς. Οὐδενὶ γὰρ ἔοικε τὸ ἀνθρώπῳ σῶμα τῶν ἐπὶ σαρκοφαγίᾳ γεγονότων, οὐ χρυπότης χεῖλους, οὐκ ὀξύτης ὀνυχος, οὐ τραχύτης ὀδόντων πρόσεστιν, οὐ κοιλίας εὐτονία καὶ πνεύματος θερμότης, τρέψαι καὶ κατεργάσασθαι δυνατὴ τὸ βαρὺ καὶ κρεῶδες· ἀλλ' αὐτόθεν ἡ φύσις τῇ λειότητι τῶν ὀδόντων, καὶ τῇ σμικρότητι τοῦ στόματος, καὶ τῇ μαλακότητι τῆς γλώσσης, καὶ τῇ πρὸς πέψιν ἀμβλύτητι τοῦ πνεύματος, ἐξόμνυται τὴν σαρκοφαγίαν. Εἰ δὲ λέγεις πεφυκέναι σεαυτὸν ἐπὶ τοιαύτῃν ἰδωλῶν, ὃ βοῦλει φαγεῖν, πρῶτον αὐτὸς ἀπόκτεινον· ἀλλ' αὐτὸς διὰ σεαυτοῦ, μὴ χρησάμενος κοπίϊ, μὴδὲ τυσαίῳ τινὶ, μὴδὲ πελέκει· ἀλλὰ ὡς λύκοι καὶ ἄρκτοι καὶ λέοντες αὐτοὶ ὡς ἐσίοῦσι φονεύουσιν, ἀνέλε δῆγματι βοῦν· ἢ στόματι οὖν, ἢ ἄρνα ἢ λαγῶν διαδύρῃξον, καὶ φάγε προσπεσὼν ἐπὶ ζῶντος ὡς ἐκεῖνα. Ἡμεῖς δὲ οὕτως ἐν τῷ μαιφόνῳ τρυφῶμεν, ὥστε ὕψον τὸ κρέας προσαγορεύομεν, εἴτα δῖψον πρὸς αὐτὸ τὸ κρέας δεόμεθα, ἀναμειγνύντες ἔλαιον, οἶνον, μέλι, γάρον, ὄξος, ἡδύσμασι Συριακοῖς, Ἀρραβικοῖς, ὥσπερ οὕτως νεκρὸν ἐνταφιάζοντες. Καὶ γὰρ οὕτως αὐτῶν διαλυθέντων καὶ μαλαχθέντων καὶ τρόπον τινὰ κρευσπαίντων ἔργον ἐστὶ τὴν πέψιν κρατῆσαι, καὶ διακρατηθείσης δὲ λεινᾶς βαρύτητος ἐμποιεῖ καὶ νοσώδεις ἀπεψίας. Οὕτω τὸ πρῶτον ἄγριόν τι ζῶον ἐβρώθη καὶ κακοῦργον εἴτα ὄρνις τις ἢ ἰχθὺς εἰλευστο· καὶ γενομένου, οὕτω καὶ προεμελέτησαν ἐν ἐκείνοις τὸ νικοῦν ἐπὶ βούῃ ἐργάτην ἦλθε, καὶ τὸ κόσμον πρόβατον, καὶ τὸν οἰκουροῦν ἀλεκτρυόνα· καὶ καταμικρὸν οὕτω τὴν ἀπληστίαν τυνώσαντες, ἐπὶ σφαγᾷ ἀνθρώπων, καὶ φόνους, καὶ πολέμους προῆλθον.

Πλούτ. περὶ τῆς Σαρκοφαγίας.

#### NOTE ON QUEEN MAB, BY MRS. SHELLEY.

SHELLEY was eighteen when he wrote *Queen Mab*; he never published it. When it was written, he had come to the decision that he was too young to be a "judge of controversies"; and he was desirous of acquiring "that sobriety of spirit which is the characteristic of true heroism." But he never doubted the truth or utility of his opinions; and, in printing and privately distributing *Queen Mab*, he believed that he should further their dissemination, without occasioning the mischief either to others or himself that might arise from publication. It is doubtful whether he would himself have admitted it into a collection of his works. His severe classical taste, refined by the constant study of the Greek poets, might have discovered defects that escape the ordinary reader; and the change his opinions underwent in many points would have prevented him from putting forth the speculations of his boyish days. But the poem is too beautiful in itself, and far too remarkable as the production of a boy of eighteen, to allow of its being passed over: besides that, having been frequently reprinted, the omission would be vain. In the former edition certain portions were left out, as shocking the general reader from the violence of their attack on religion. I myself had a painful feeling that such erasures might be looked upon as a mark of disrespect towards the author, and am glad to have the opportunity of restoring them. The notes also are reprinted entire:—not because they are models of reasoning or lessons of truth, but because

Shelley wrote them, and that all that a man at once so distinguished and so excellent ever did deserves to be preserved. The alterations his opinions underwent ought to be recorded, for they form his history.

A series of articles was published in the *New Monthly Magazine* during the autumn of the year 1832, written by a man of great talent, a fellow-collegian and warm friend of Shelley : they describe admirably the state of his mind during his collegiate life. Inspired with ardour for the acquisition of knowledge, endowed with the keenest sensibility and with the fortitude of a martyr, Shelley came among his fellow-creatures, congregated for the purposes of education, like a spirit from another sphere ; too delicately organized for the rough treatment man uses towards man, especially in the season of youth, and too resolute in carrying out his own sense of good and justice not to become a victim. To a devoted attachment to those he loved he added a determined resistance to oppression. Refusing to fag at Eton, he was treated with revolting cruelty by masters and boys : this roused instead of taming his spirit, and he rejected the duty of obedience when it was enforced by menaces and punishment. To aversion to the society of his fellow-creatures, such as he found them when collected together in societies, where one egged-on the other to acts of tyranny, was joined the deepest sympathy and compassion : while the attachment he felt for individuals, and the admiration with which he regarded their powers and their virtues, led him to entertain a high opinion of the perfectibility of human nature ; and he believed that all could reach the highest grade of moral improvement, did not the customs and prejudices of society foster evil passions, and excuse evil actions.

The oppression which, trembling at every nerve yet resolute to heroism, it was his ill-fortune to encounter at school and at college, led him to dissent in all things from those whose arguments were blows, whose faith appeared to engender blame and hatred. " During my existence," he wrote to a friend in 1812, " I have incessantly speculated, thought, and read." His readings were not always well chosen ; among them were the works of the French philosophers : as far as metaphysical argument went, he temporarily became a convert. At the same time, it was the cardinal article of his faith that, if men were but taught and induced to treat their fellows with love, charity, and equal rights, this earth would realize paradise. He looked upon religion, as it is professed, and above all practised, as hostile instead of friendly to the cultivation of those virtues which would make men brothers.

Can this be wondered at ? At the age of seventeen, fragile in health and frame, of the purest habits in morals, full of devoted generosity and universal kindness, glowing with ardour to attain wisdom, resolved at every personal sacrifice to do right, burning with a desire for affection and sympathy,—he was treated as a reprobate, cast forth as a criminal.

The cause was that he was sincere ; that he believed the opinions which he entertained to be true. And he loved truth with a martyr's love ; he was ready to sacrifice station and fortune, and his dearest affections, at its shrine. The sacrifice was demanded from, and made by, a youth of seventeen. It is a singular fact in the history of society in the civilized nations of modern times that no false step is so irretrievable as one made in early youth. Older men, it is true, when they oppose their fellows and transgress ordinary rules, carry a certain prudence or hypocrisy as a shield along with them. But youth is rash ; nor can it imagine, while asserting what it believes to be true, and doing what it believes to be right, that it should be denounced as vicious, and pursued as a criminal.

Shelley possessed a quality of mind which experience has shown me to be of the rarest occurrence among human beings : this was his *unworldliness*. The usual motives that rule men, prospects of present or future advantage, the rank and fortune of those around, the taunts and censures, or the praise, of those who were hostile to him, had no influence whatever over his actions, and apparently none over his thoughts. It is difficult even to express the simplicity and directness of purpose that adorned him. Some few might be found

in the history of mankind, and some one at least among his own friends, equally disinterested and scornful, even to severe personal sacrifices, of every baser motive. But no one, I believe, ever joined this noble but passive virtue to equal active endeavours for the benefit of his friends and mankind in general, and to equal power to produce the advantages he desired. The world's brightest gauds and its most solid advantages were of no worth in his eyes, when compared to the cause of what he considered truth, and the good of his fellow-creatures. Born in a position which, to his inexperienced mind, afforded the greatest facilities to practise the tenets he espoused, he boldly declared the use he would make of fortune and station, and enjoyed the belief that he should materially benefit his fellow-creatures by his actions; while, conscious of surpassing powers of reason and imagination, it is not strange that he should, even while so young, have believed that his written thoughts would tend to disseminate opinions which he believed conducive to the happiness of the human race.

If man were a creature devoid of passion, he might have said and done all this with quietness. But he was too enthusiastic, and too full of hatred of all the ills he witnessed, not to scorn danger. Various disappointments tortured, but could not tame, his soul. The more enmity he met, the more earnestly he became attached to his peculiar views, and hostile to those of the men who persecuted him.

He was animated to greater zeal by compassion for his fellow-creatures. His sympathy was excited by the misery with which the world is burning. He witnessed the sufferings of the poor, and was aware of the evils of ignorance. He desired to induce every rich man to despoil himself of superfluity, and to create a brotherhood of property and service, and was ready to be the first to lay down the advantages of his birth. He was of too uncompromising a disposition to join any party. He did not in his youth look forward to gradual improvement: nay, in those days of intolerance, now almost forgotten, it seemed as easy to look forward to the sort of millennium of freedom and brotherhood which he thought the proper state of mankind as to the present reign of moderation and improvement. Ill-health made him believe that his race would soon be run; that a year or two was all he had of life. He desired that these years should be useful and illustrious. He saw, in a fervent call on his fellow-creatures to share alike the blessings of the creation, to love and serve each other, the noblest work that life and time permitted him. In this spirit he composed *Queen Mab*.

He was a lover of the wonderful and wild in literature; but had not fostered these tastes at their genuine sources—the romances and chivalry of the middle ages—but in the perusal of such German works as were current in those days. Under the influence of these, he, at the age of fifteen, wrote two short prose romances of slender merit. The sentiments and language were exaggerated, the composition imitative and poor. He wrote also a poem on the subject of Ahasuerus—being led to it by a German fragment he picked up, dirty and torn, in Lincoln's Inn Fields. This fell afterwards into other hands—and was considerably altered before it was printed. Our earlier English poetry was almost unknown to him. The love and knowledge of Nature developed by Wordsworth—the lofty melody and mysterious beauty of Coleridge's poetry—and the wild fantastic machinery and gorgeous scenery adopted by Southey—composed his favourite reading; the rhythm of *Queen Mab* was founded on that of *Thalaba*, and the first few lines bear a striking resemblance in spirit, though not in idea, to the opening of that poem. His fertile imagination, and ear tuned to the finest sense of harmony, preserved him from imitation. Another of his favourite books was the poem of *Gebir* by Walter Savage Landor. From his boyhood he had a wonderful facility of versification, which he carried into another language; and his Latin school-verses were composed with an ease and correctness that procured for him prizes, and caused him to be resorted to by all his friends for help. He was, at the period of writing *Queen Mab*, a great traveller within the limits of England, Scotland, and Ireland. His time was spent among the loveliest scenes of these countries. Mountain and lake and forest were his home; the phenomena of Nature were his favourite study. He loved

to enquire into their causes, and was addicted to pursuits of natural philosophy and chemistry, as far as they could be carried on as an amusement. These tastes gave truth and vivacity to his descriptions, and warmed his soul with that deep admiration for the wonders of Nature which constant association with her inspired.

He never intended to publish *Queen Mab* as it stands; but a few years after, when printing *Alastor*, he extracted a small portion which he entitled *The Daemon of the World*. In this he changed somewhat the versification—and made other alterations scarcely to be called improvements.

Some years after, when in Italy, a bookseller published an edition of *Queen Mab* as it originally stood. Shelley was hastily written to by his friends, under the idea that, deeply injurious as the mere distribution of the poem had proved, the publication might awaken fresh persecutions. At the suggestion of these friends he wrote a letter on the subject, printed in the *Examiner* newspaper—with which I close this history of his earliest work.

#### TO THE EDITOR OF THE *EXAMINER*.

"SIR,

"Having heard that a poem entitled *Queen Mab* has been surreptitiously published in London, and that legal proceedings have been instituted against the publisher, I request the favour of your insertion of the following explanation of the affair, as it relates to me.

"A poem entitled *Queen Mab* was written by me at the age of eighteen, I dare say in a sufficiently intemperate spirit—but even then was not intended for publication, and a few copies only were struck off, to be distributed among my personal friends. I have not seen this production for several years. I doubt not but that it is perfectly worthless in point of literary composition; and that, in all that concerns moral and political speculation, as well as in the subtler discriminations of metaphysical and religious doctrine, it is still more crude and immature. I am a devoted enemy to religious, political, and domestic oppression; and I regret this publication, not so much from literary vanity as because I fear it is better fitted to injure than to serve the sacred cause of freedom. I have directed my solicitor to apply to Chancery for an injunction to restrain the sale; but, after the precedent of Mr. Southey's *Wat Tyler* (a poem written, I believe, at the same age, and with the same unreflecting enthusiasm), with little hope of success.

"Whilst I exonerate myself from all share in having divulged opinions hostile to existing sanctions, under the form, whatever it may be, which they assume in this poem, it is scarcely necessary for me to protest against the system of inculcating the truth of Christianity or the excellence of Monarchy, however true or however excellent they may be, by such equivocal arguments as confiscation and imprisonment, and invective and slander, and the insolent violation of the most sacred ties of Nature and society.

"SIR,

"I am your obliged and obedient servant,

PERCY B. SHELLEY.

"Pisa, June 22, 1821."

## ALASTOR; OR, THE SPIRIT OF SOLITUDE.

Nondum amabam, et amare amabam, querebam quid amarem amans amare.  
*Confess. St. August.*

## PREFACE.

THE poem entitled *Alastor* may be considered as allegorical of one of the most interesting situations of the human mind. It represents a youth of uncorrupted feelings and adventurous genius, led forth, by an imagination inflamed and purified through familiarity with all that is excellent and majestic, to the contemplation of the universe. He drinks deep of the fountains of knowledge, and is still insatiate. The magnificence and beauty of the external world sinks profoundly into the frame of his conceptions, and affords to their modifications a variety not to be exhausted. So long as it is possible for his desires to point towards objects thus infinite and unmeasured, he is joyous and tranquil and self-possessed. But the period arrives when these objects cease to suffice. His mind is at length suddenly awakened, and thirsts for intercourse with an intelligence similar to itself. He images to himself the Being whom he loves. Conversant with speculations of the sublimest and most perfect natures, the vision in which he embodies his own imaginations unites all of wonderful or wise or beautiful which the poet, the philosopher, or the lover, could depicture. The intellectual faculties, the imagination, the functions of sense, have their respective requisitions on the sympathy of corresponding powers in other human beings. The poet is represented as uniting these requisitions, and attaching them to a single image. He seeks in vain for a prototype of his conception. Blasted by his disappointment, he descends to an untimely grave.

The picture is not barren of instruction to actual men. The Poet's self-centred seclusion was avenged by the Furies of an irresistible passion pursuing him to speedy ruin. But that power which strikes the luminaries of the world with sudden darkness and extinction, by awakening them to too exquisite a perception of its influences, dooms to a slow and poisonous decay those meaner spirits that dare to abjure its dominion. Their destiny is more abject and inglorious, as their delinquency is more contemptible and pernicious. They who, deluded by no generous error, instigated by no sacred thirst of doubtful knowledge, duped by no illustrious superstition, loving nothing on this earth, and cherishing no hopes beyond, yet keep aloof from sympathies with their kind, rejoicing neither in human joy nor mourning with human grief; these, and such as they, have their apportioned curse. They languish, because none feel with them their common nature. They are morally dead. They are neither friends, nor lovers, nor fathers, nor citizens of the world, nor benefactors of their country. Among those who attempt to exist without human sympathy, the pure and tender-hearted perish, through the intensity and passion of their search after its communities, when the vacancy of their spirit suddenly makes itself felt. All else, selfish, blind, and torpid, are those unforeseeing multitudes who constitute, together with their own, the lasting misery and loneliness of the world. Those who love not their fellow-beings live unfruitful lives, and prepare for their old age a miserable grave.

"The good die first,  
 And they whose hearts are dry as summer dust  
 Burn to the socket."

*December 14, 1815,*

EARTH, Ocean, Air, beloved brotherhood !  
If our great mother has imbued my soul  
With aught of natural piety to feel  
Your love, and recompense the boon with mine ;  
If dewy morn, and odorous noon, and even,  
With sunset and its gorgeous ministers,  
And solemn midnight's tingling silentness ;  
If Autumn's hollow sighs in the sere wood,  
And Winter robing with pure snow and crowns  
Of starry ice the grey grass and bare boughs—  
If Spring's voluptuous pantings when she breathes  
Her first sweet kisses—have been dear to me ;  
If no bright bird, insect, or gentle beast,  
I consciously have injured, but still loved  
And cherished these my kindred ;—then forgive  
This boast, beloved brethren, and withdraw  
No portion of your wonted favour now !

Mother of this unfathomable world,  
Favour my solemn song ! for I have loved  
Thee ever, and thee only ; I have watched  
Thy shadow, and the darkness of thy steps,  
And my heart ever gazes on the depth  
Of thy deep mysteries. I have made my bed  
In charnels and on coffins, where black Death  
Keeps record of the trophies won from thee ;  
Hoping to still these obstinate questionings  
Of thee and thine by forcing some lone ghost,  
Thy messenger, to render up the tale  
Of what we are. In lone and silent hours,  
When night makes a weird sound of its own stillness,  
Like an inspired and desperate alchemist  
Staking his very life on some dark hope,  
Have I mixed awful talk and asking looks  
With my most innocent love ; until strange tears,  
Uniting with those breathless kisses, made  
Such magic as compels the charmed night  
To render up thy charge. And, though ne'er yet  
Thou hast unveiled thy inmost sanctuary,  
Enough from incommunicable dream

And twilight phantasms, and deep noonday thought,  
Has shone within me, that serenely now  
And moveless (as a long-forgotten lyre  
Suspended in the solitary dome  
Of some mysterious and deserted fane)  
I wait thy breath, Great Parent ; that my strain  
May modulate with murmurs of the air,  
And motions of the forests and the sea,  
And voice of living beings, and woven hymns  
Of night and day, and the deep heart of man.

There was a Poet whose untimely tomb  
No human hand with pious reverence reared,  
But the charmed eddies of autumnal winds  
Built o'er his mouldering bones a pyramid  
Of mouldering leaves in the waste wilderness.  
A lovely youth, no mourning maiden decked  
With weeping flowers or votive cypress-wreath  
The lone couch of his everlasting sleep :  
Gentle and brave and generous, no lorn bard  
Breathed o'er his dark fate one melodious sigh :  
He lived, he died, he sang, in solitude.  
Strangers have wept to hear his passionate notes ;  
And virgins, as unknown he passed, have pined  
And wasted for fond love of his wild eyes.  
The fire of those soft orbs has ceased to burn,  
And Silence, too enamoured of that voice,  
Locks its mute music in her rugged cell.

By solemn vision and bright silver dream  
His infancy was nurtured. Every sight  
And sound from the vast earth and ambient air  
Sent to his heart its choicest impulses.  
The fountains of divine philosophy  
Fled not his thirsting lips : and all of great  
Or good or lovely which the sacred past  
In truth or fable consecrates he felt  
And knew. When early youth had passed, he left  
His cold fireside and alienated home,  
To seek strange truths in undiscovered lands.  
Many a wide waste and tangled wilderness  
Has lured his fearless steps ; and he has bought  
With his sweet voice and eyes, from savage men,

His rest and food. Nature's most secret steps  
He like her shadow has pursued, where'er  
The red volcano overcanopies  
Its fields of snow and pinnacles of ice  
With burning smoke ; or where bitumen-lakes  
On black bare pointed islets ever beat  
With sluggish surge ; or where the secret caves  
Rugged and dark, winding among the springs  
Of fire and poison, inaccessible  
To avarice or pride, their starry domes  
Of diamond and of gold expand above  
Numberless and immeasurable halls,  
Frequent with crystal column, and clear shrines  
Of pearl, and thrones radiant with chrysolite.  
Nor had that scene of ampler majesty  
Than gems or gold, the varying roof of heaven  
And the green earth, lost in his heart its claims  
To love and wonder. He would linger long  
In lonesome vales, making the wild his home ;  
Until the doves and squirrels would partake  
From his innocuous hand his bloodless food,  
Lured by the gentle meaning of his looks,—  
And the wild antelope, that starts when'er  
The dry leaf rustles in the brake, suspend  
Her timid steps, to gaze upon a form  
More graceful than her own.

His wandering step,  
Obedient to high thoughts, has visited  
The awful ruins of the days of old :  
Athens, and Tyre, and Balbec, and the waste  
Where stood Jerusalem, the fallen towers  
Of Babylon, the eternal pyramids,  
Memphis and Thebes, and whatso'er of strange,  
Sculptured on alabaster obelisk,  
Or jasper tomb, or mutilated sphinx,  
Dark Ethiopia in her desert hills  
Conceals. Among the ruined temples there,  
Stupendous columns, and wild images  
Of more than man, where marble dæmons watch  
The zodiac's brazen mystery, and dead men  
Hang their mute thoughts on the mute walls around,  
He lingered, poring on memorials



Of the world's youth ; through the long burning day  
Gazed on those speechless shapes ; nor, when the moon  
Filled the mysterious halls with floating shades,  
Suspended he that task, but ever gazed  
And gazed, till meaning on his vacant mind  
Flashed like strong inspiration, and he saw  
The thrilling secrets of the birth of time.

Meanwhile an Arab maiden brought his food,  
Her daily portion, from her father's tent,  
And spread her matting for his couch, and stole  
From duties and repose to tend his steps :  
Enamoured, yet not daring for deep awe  
To speak her love :—and watched his nightly sleep,  
Sleepless herself to gaze upon his lips  
Parted in slumber, whence the regular breath  
Of innocent dreams arose. Then, when red morn  
Made paler the pale moon, to her cold home,  
Wildered and wan and panting, she returned.

The poet, wandering on, through Arabie,  
And Persia, and the wild Carmanian waste,  
And o'er the ærial mountains which pour down  
Indus and Oxus from their icy caves,  
In joy and exultation held his way ;  
Till in the vale of Cashmire, far within  
Its loneliest dell, where odorous plants entwine  
Beneath the hollow rocks a natural bower,  
Beside a sparkling rivulet he stretched  
His languid limbs. A vision on his sleep  
There came, a dream of hopes that never yet  
Had flushed his cheek. He dreamed a veiled maid  
Sate near him, talking in low solemn tones.  
Her voice was like the voice of his own soul  
Heard in the calm of thought ; its music long,  
Like woven sounds of streams and breezes, held  
His inmost sense suspended in its web  
Of many-coloured woof and shifting hues.  
Knowledge and truth and virtue were her theme,  
And lofty hopes of divine liberty,  
Thoughts the most dear to him, and poesy,  
Herself a poet. Soon the solemn mood  
Of her pure mind kindled through all her frame

A permeating fire. Wild numbers then  
She raised, with voice stifled in tremulous sobs  
Subdued by its own pathos: her fair hands  
Were bare alone, sweeping from some strange harp  
Strange symphony, and in their branching veins  
The eloquent blood told an ineffable tale.  
The beating of her heart was heard to fill  
The pauses of her music, and her breath  
Tumultuously accorded with those fits  
Of intermitted song. Sudden she rose,  
As if her heart impatiently endured  
Its bursting burden. At the sound he turned,  
And saw, by the warm light of their own life,  
Her glowing limbs beneath the sinuous veil  
Of woven wind; her outspread arms now bare,  
Her dark locks floating in the breath of night,  
Her beamy bending eyes, her parted lips  
Outstretched, and pale, and quivering eagerly.  
His strong heart sank and sickened with excess  
Of love. He reared his shuddering limbs, and quelled  
His gasping breath, and spread his arms to meet  
Her panting bosom:—she drew back awhile;  
Then, yielding to the irresistible joy,  
With frantic gesture and short breathless cry  
Folded his frame in her dissolving arms.  
Now blackness veiled his dizzy eyes, and night  
Involved and swallowed-up the vision; sleep,  
Like a dark flood suspended in its course,  
Rolled back its impulse on his vacant brain.

Roused by the shock, he started from his trance.  
The cold white light of morning, the blue moon  
Low in the west, the clear and garish hills,  
The distinct valley and the vacant woods,  
Spread round him where he stood. Whither have fled  
The hues of heaven that canopied his bower  
Of yesternight? the sounds that soothed his sleep,  
The mystery and the majesty of earth,  
The joy, the exultation? His wan eyes  
Gaze on the empty scene as vacantly  
As ocean's moon looks on the moon in heaven.  
The Spirit of sweet Human Love has sent

A vision to the sleep of him who spurned  
Her choicest gifts. He eagerly pursues  
Beyond the realms of dream that fleeting shade ;  
He overleaps the bounds. Alas ! alas !  
Were limbs and breath and being intertwined  
Thus treacherously ? Lost, lost, for ever lost  
In the wide pathless desert of dim Sleep,  
That beautiful shape ! Does the dark gate of Death  
Conduct to thy mysterious paradise,  
O Sleep ? Does the bright arch of rainbow clouds,  
And pendent mountains seen in the calm lake,  
Lead only to a black and watery depth,—  
While Death's blue vault with loathliest vapours hung,  
Where every shade which the foul grave exhales  
Hides its dead eye from the detested day,  
Conducts, O Sleep, to thy delightful realms ?  
This doubt with sudden tide flowed on his heart :  
The insatiate hope which it awakened stung  
His brain even like despair.

While daylight held  
The sky, the Poet kept mute conference  
With his still soul. At night the passion came,  
Like the fierce fiend of a distempered dream,  
And shook him from his rest, and led him forth  
Into the darkness.—As an eagle, grasped  
In folds of the green serpent, feels her breast  
Burn with the poison, and precipitates,  
Through night and day, tempest and calm and cloud,  
Frantic with dizzying anguish, her blind flight  
O'er the wide æry wilderness ; thus, driven  
By the bright shadow of that lovely dream,  
Beneath the cold glare of the desolate night,  
Through tangled swamps and deep precipitous dells,  
Startling with careless step the moonlight snake,  
He fled. Red morning dawned upon his flight,  
Shedding the mockery of its vital hues  
Upon his cheek of death. He wandered on,  
Till vast Aornos, seen from Petra's steep,  
Hung o'er the low horizon like a cloud ;  
Through Balk, and where the desolated tombs  
Of Parthian kings scatter to every wind  
Their wasting dust, wildly he wandered on,

Day after day, a weary waste of hours,  
Bearing within his life the brooding care  
That ever fed on its decaying flame.  
And now his limbs were lean ; his scattered hair,  
Sered by the autumn of strange suffering,  
Sung dirges in the wind ; his listless hand  
Hung like dead bone within its withered skin ;  
Life, and the lustre that consumed it, shone,  
As in a furnace burning secretly,  
From his dark eyes alone. The cottagers,  
Who ministered with human charity  
His human wants, beheld with wondering awe  
Their fleeting visitant. The mountaineer,  
Encountering on some dizzy precipice  
That spectral form, deemed that the Spirit of Wind,  
With lightning eyes, and eager breath, and feet  
Disturbing not the drifted snow, had paused  
In his career. The infant would conceal  
His troubled visage in his mother's robe  
In terror at the glare of those wild eyes,  
To remember their strange light in many a dream  
Of after times. But youthful maidens, taught  
By Nature, would interpret half the woe  
That wasted him, would call him with false names,  
Brother and friend, would press his pallid hand  
At parting, and watch, dim through tears, the path  
Of his departure from their father's door.

At length upon the lone Chorasmian shore  
He paused, a wide and melancholy waste  
Of putrid marshes. A strong impulse urged  
His steps to the sea-shore. A swan was there,  
Beside a sluggish stream among the reeds.  
It rose as he approached, and, with strong wings  
Scaling the upward sky, bent its bright course  
High over the immeasurable main.  
His eyes pursued its flight:—"Thou hast a home,  
Beautiful bird ! thou voyagest to thine home,  
Where thy sweet mate will twine her downy neck  
With thine, and welcome thy return with eyes  
Bright in the lustre of their own fond joy.  
And what am I that I should linger here,

With voice far sweeter than thy dying notes,  
Spirit more vast than thine, frame more attuned  
To beauty, wasting these surpassing powers  
In the deaf air, to the blind earth, and heaven  
That echoes not my thoughts?" A gloomy smile  
Of desperate hope wrinkled his quivering lips.  
For Sleep, he knew, kept most relentlessly  
Its precious charge ; and silent Death exposed,  
Faithless perhaps as Sleep, a shadowy lure,  
With doubtful smile mocking its own strange charms.

Startled by his own thoughts, he looked around:  
There was no fair fiend near him, not a sight  
Or sound of awe but in his own deep mind.  
A little shallop floating near the shore  
Caught the impatient wandering of his gaze.  
It had been long abandoned, for its sides  
Gaped wide with many a rift, and its frail joints  
Swayed with the undulations of the tide.  
A restless impulse urged him to embark  
And meet lone Death on the drear ocean's waste :  
For well he knew that mighty shadow loves  
The slimy caverns of the populous deep. ✓

The day was fair and sunny : sea and sky  
Drank its inspiring radiance, and the wind  
Swept strongly from the shore, blackening the waves  
Following his eager soul, the wanderer  
Leapt in the boat ; he spread his cloak aloft  
On the bare mast, and took his lonely seat,  
And felt the boat speed o'er the tranquil sea  
Like a torn cloud before the hurricane.

As one that in a silver vision floats  
Obedient to the sweep of odorous winds  
Upon resplendent clouds, so rapidly  
Along the dark and ruffled waters fled  
The straining boat. A whirlwind swept it on,  
With fierce gusts and precipitating force,  
Through the white ridges of the chafed sea.  
The waves arose. Higher and higher still  
Their fierce necks writhed beneath the tempest's scourge

Like serpents struggling in a vulture's grasp.  
Calm, and rejoicing in the fearful war  
Of wave ruining on wave, and blast on blast  
Descending, and black flood on whirlpool driven  
With dark obliterating course, he sate :  
As if their genii were the ministers  
Appointed to conduct him to the light  
Of those beloved eyes, the Poet sate  
Holding the steady helm. Evening came on ;  
The beams of sunset hung their rainbow hues  
High mid the shifting domes of sheeted spray  
That canopied his path o'er the waste deep ;  
Twilight, ascending slowly from the east,  
Entwined in duskier wreaths her braided locks  
O'er the fair front and radiant eyes of Day ;  
Night followed clad with stars. On every side  
More horribly the multitudinous streams  
Of ocean's mountainous waste to mutual war  
Rushed in dark tumult thundering, as to mock  
The calm and spangled sky. The little boat  
Still fled before the storm ; still fled, like foam  
Down the steep cataract of a wintry river ;  
Now pausing on the edge of the riven wave ;  
Now leaving far behind the bursting mass,  
That fell, convulsing ocean ;—safely fled—  
As if that frail and wasted human form  
Had been an elemental god.

At midnight  
The moon arose : and lo ! the etherial cliffs  
Of Caucasus, whose icy summits shone  
Among the stars like sunlight, and around  
Whose caverned base the whirlpools and the waves,  
Bursting and eddying irresistibly,  
Rage and resound for ever.—Who shall save ?—  
The boat fled on,—the boiling torrent drove,—  
The crags closed round with black and jagged arms,  
The shattered mountain overhung the sea ;  
And faster still, beyond all human speed,  
Suspended on the sweep of the smooth wave,  
The little boat was driven. A cavern there  
Yawned, and amid its slant and winding depths  
Engulfed the rushing sea. The boat fled on

With unrelaxing speed. "Vision and Love!"  
The Poet cried aloud, "I have beheld  
The path of thy departure. Sleep and Death  
Shall not divide us long."

The boat pursued  
The windings of the cavern. Daylight shone  
At length upon that gloomy river's flow.  
Now, where the fiercest war among the waves  
Is calm, on the unfathomable stream  
The boat moved slowly. Where the mountain, riven,  
Exposed those black depths to the azure sky,  
Ere yet the flood's enormous volume fell  
Even to the base of Caucasus with sound  
That shook the everlasting rocks, the mass  
Filled with one whirlpool all that ample chasm;  
Stair above stair the eddying waters rose,  
Circling immeasurably fast, and laved  
With alternating dash the gnarlèd roots  
Of mighty trees that stretched their giant arms  
In darkness over it. 'T the midst was left,  
Reflecting yet distorting every cloud,  
A pool of treacherous and tremendous calm.  
Seized by the sway of the ascending stream,  
With dizzy swiftness, round and round and round,  
Ridge after ridge the straining boat arose;  
Till on the verge of the extremest curve,  
Where through an opening of the rocky bank  
The waters overflow, and a smooth spot  
Of glassy quiet mid those battling tides  
Is left, the boat paused shuddering. Shall it sink  
Down the abyss? shall the reverting stress  
Of that resistless gulf embosom it? ✓  
Now shall it fall?—A wandering stream of wind,  
Breathed from the west, has caught the expanded sail;  
And lo! with gentle motion, between banks  
Of mossy slope, and on a placid stream,  
Beneath a woven grove, it sails: and, hark!  
The ghastly torrent mingles its far roar  
With the breeze murmuring in the musical woods.  
Where the embowering trees recede, and leave  
A little space of green expanse, the cove  
Is closed by meeting banks, whose yellow flowers

For ever gaze on their own drooping eyes  
Reflected in the crystal calm. The wave  
Of the boat's motion marred their pensive task,  
Which nought but vagrant bird, or wanton wind,  
Or falling spear-grass, or their own decay,  
Had e'er disturbed before. The Poet longed  
To deck with their bright hues his withered hair ;  
But on his heart its solitude returned,  
And he forbore. Not the strong impulse hid  
In those flushed cheeks, bent eyes, and shadowy frame,  
Had yet performed its ministry : it hung  
Upon his life, as lightning in a cloud  
Gleams, hovering ere it vanish, ere the floods  
Of night close over it.

The noonday sun

Now shone upon the forest, one vast mass  
Of mingling shade, whose brown magnificence  
A narrow vale embosoms. There, huge caves,  
Scooped in the dark base of their aëry rocks,  
Mocking its moans respond and roar for ever.  
The meeting boughs and implicated leaves  
Wove twilight o'er the Poet's path, as, led  
By love, or dream, or god, or mightier Death,  
He sought in Nature's dearest haunt some bank,  
Her cradle, and his sepulchre. More dark  
And dark the shades accumulate. The oak,  
Expanding its immense and knotty arms,  
Embraces the light beech. The pyramids  
Of the tall cedar, overarching, frame  
Most solemn domes within ; and far below,  
Like clouds suspended in an emerald sky,  
The ash and the acacia floating hang,  
Tremulous and pale. Like restless serpents clothed  
In rainbow and in fire, the parasites,  
Starred with ten-thousand blossoms, flow around  
The grey trunks ; and, as gamesome infants' eyes,  
With gentle meanings and most innocent wiles,  
Fold their beams round the hearts of those that love,  
These twine their tendrils with the wedded boughs,  
Uniting their close union ; the woven leaves  
Make network of the dark-blue light of day  
And the night's noontide clearness, mutable



As shapes in the weird clouds. Soft mossy lawns  
Beneath these canopies extend their swells,  
Fragrant with perfumed herbs, and eyed with blooms  
Minute yet beautiful. One darkest glen  
Sends from its woods of musk-rose twined with jasmine  
A soul-dissolving odour, to invite  
To some more lovely mystery. Through the dell,  
Silence and Twilight here, twin sisters, keep  
Their noonday watch, and sail among the shades,  
Like vaporous shapes half-seen. Beyond, a well,  
Dark, gleaming, and of most translucent wave,  
Images all the woven boughs above,  
And each depending leaf, and every speck  
Of azure sky darting between their chasms ;  
Nor aught else in the liquid mirror laves  
Its portraiture, but some inconstant star  
Between one foliated lattice twinkling fair,  
Or painted bird sleeping beneath the moon,  
Or gorgeous insect floating motionless,  
Unconscious of the day, ere yet his wings  
Have spread their glories to the gaze of noon.

Hither the Poet came. His eyes beheld  
Their own wan light through the reflected lines  
Of his thin hair, distinct in the dark depth  
Of that still fountain ; as the human heart,  
Gazing in dreams over the gloomy grave,  
Sees its own treacherous likeness there. He heard  
The motion of the leaves ; the grass that sprung  
Startled, and glanced and trembled, even to feel  
An unaccustomed presence ; and the sound  
Of the sweet brook that from the secret springs  
Of that dark fountain rose. A Spirit seemed  
To stand beside him—clothed in no bright robes  
Of shadowy silver or enshrining light  
Borrowed from aught the visible world affords  
Of grace or majesty or mystery ;  
But,—undulating woods, and silent well,  
And leaping rivulet, and evening gloom  
Now deepening the dark shades, for speech assuming,—  
Held commune with him, as if he and it  
Wee all that was. Only—when his regard

Was raised by intense pensiveness—two eyes,  
Two starry eyes, hung in the gloom of thought  
And seemed with their serene and azure smiles  
To beckon him.

Obedient to the light  
That shone within his soul, he went, pursuing  
The windings of the dell.—The rivulet,  
Wanton and wild, through many a green ravine  
Beneath the forest flowed. Sometimes it fell  
Among the moss, with hollow harmony  
Dark and profound. Now on the polished stones  
It danced ; like childhood, laughing as it went :  
Then through the plain in tranquil wanderings crept,  
Reflecting every herb and drooping bud  
That overhung its quietness.—“ O stream,  
Whose source is inaccessiblely profound,  
Whither do thy mysterious waters tend ?  
Thou imagest my life. Thy darksome stillness,  
Thy dazzling waves, thy loud and hollow gulfs,  
Thy searchless fountain and invisible course,  
Have each their type in me. And the wide sky  
And measureless ocean may declare as soon  
What oozy cavern or what wandering cloud  
Contains thy waters as the universe  
Tell where these living thoughts reside, when, stretched  
Upon thy flowers, my bloodless limbs shall waste  
I' the passing wind ! ”

Beside the grassy shore  
Of the small stream he went ; he did impress  
On the green moss his tremulous step, that caught  
Strong shuddering from his burning limbs. As one  
Roused by some joyous madness from the couch  
Of fever, he did move ; yet not (like him) <sup>1</sup>  
Forgetful of the grave, where, when the flame  
Of his frail exultation shall be spent,  
He must descend. With rapid steps he went  
Beneath the shade of trees, beside the flow  
Of the wild babbling rivulet ; and now  
The forest's solemn canopies were changed  
For the uniform and lightsome evening sky.  
Grey rocks did peep from the spare moss, and stemmed  
The struggling brook ; tall spires of windlestrae

Threw their thin shadows down the rugged slope ;  
And nought but gnarlèd trunks of ancient pines,<sup>2</sup>  
Branchless and blasted, clenched with grasping roots  
The unwilling soil. A gradual change was here,  
Yet ghastly. For, as fast years flow away,  
The smooth brow gathers, and the hair grows thin  
And white, and, where irradiate dewy eyes  
Had shone, gleam stony orbs: so from his steps  
Bright flowers departed, and the beautiful shade  
Of the green groves, with all their odorous winds  
And musical motions. Calm he still pursued  
The stream, that with a larger volume now  
Rolled through the labyrinthine dell, and there  
Fretted a path through its descending curves  
With its wintry speed. On every side now rose  
Rocks which in unimaginable forms  
Lifted their black and barren pinnacles  
In the light of evening ; and its precipice,  
Obscuring the ravine, disclosed above,  
Mid toppling stones, black gulfs, and yawning caves  
Whose windings gave ten-thousand various tongues  
To the loud stream. Lo ! where the pass expands  
Its stony jaws, the abrupt mountain breaks,  
And seems with its accumulated crags  
To overhang the world : for wide expand,  
Beneath the wan stars and descending moon,  
Islanded seas, blue mountains, mighty streams,  
Dim tracts and vast robed in the lustrous gloom  
Of leaden-coloured even, and fiery hills  
Mingling their flames with twilight on the verge  
Of the remote horizon. The near scene,  
In naked and severe simplicity,  
Made contrast with the universe. A pine,  
Rock-rooted, stretched athwart the vacancy  
Its swinging boughs, to each inconstant blast  
Yielding one only response at each pause,  
In most familiar cadence,—with the howl,  
The thunder, and the hiss, of homeless streams,  
Mingling its solemn song ; whilst the broad river,  
Foaming and hurrying o'er its rugged path,  
Fell into that immeasurable void,  
Scattering its waters to the passing winds.

Yet the grey precipice and solemn pine  
And torrent were not all ;—one silent nook  
Was there. Even on the edge of that vast mountain,  
Upheld by knotty roots and fallen rocks,  
It overlooked in its serenity  
The dark earth and the bending vault of stars.  
It was a tranquil spot, that seemed to smile  
Even in the lap of horror. Ivy clasped  
The fissured stones with its entwining arms,  
And did embower, with leaves for ever green  
And berries dark, the smooth and even space  
Of its inviolated floor ; and here  
The children of the autumnal whirlwind bore  
In wanton sport those bright leaves whose decay—  
Red, yellow, or etherially pale—  
Rivals the pride of summer. 'Tis the haunt  
Of every gentle wind whose breath can teach  
The wilds to love tranquillity. One step,  
One human step alone, has ever broken  
The stillness of its solitude—one voice  
Alone inspired its echoes ;—even that voice  
Which hither came, floating among the winds,  
And led the loveliest among human forms  
To make their wild haunts the depository  
Of all the grace and beauty that endued  
Its motions, render up its majesty,  
Scatter its music on the unfeeling storm,  
And to the damp leaves and blue cavern-mould,  
Nurses of rainbow flowers and branching moss,  
Commit the colours of that varying cheek,  
That snowy breast, those dark and drooping eyes.

The dim and hornèd moon hung low, and poured  
A sea of lustre on the horizon's verge  
That overflowed its mountains. Yellow mist  
Filled the unbounded atmosphere, and drank  
Wan moonlight even to fullness : not a star  
Shone, not a sound was heard ; the very Winds,  
Danger's grim playmates, on that precipice  
Slept, clasped in his embrace.—O storm of Death,  
Whose sightless speed divides this sullen night !  
And thou, colossal Skeleton, that, still

Guiding its irresistible career  
In thy devastating omnipotence,  
Art king of this frail world ! from the red field  
Of slaughter, from the reeking hospital,  
The patriot's sacred couch, the snowy bed  
Of innocence, the scaffold, and the throne,  
A mighty voice invokes thee ! Ruin calls  
His brother Death ! A rare and regal prey  
He hath prepared, prowling around the world ;  
Glutted with which, thou mayst repose, and men  
Go to their graves like flowers or creeping worms,  
Nor ever more offer at thy dark shrine  
The unheeded tribute of a broken heart.

When on the threshold of the green recess  
The wanderer's footsteps fell, he knew that death  
Was on him. Yet a little, ere it fled,  
Did he resign his high and holy soul  
To images of the majestic past,  
That paused within his passive being now,  
Like winds that bear sweet music when they breathe  
Through some dim latticed chamber. He did place  
His pale lean hand upon the rugged trunk  
Of the old pine. Upon an ivied stone  
Reclined his languid head ; his limbs did rest,  
Diffused and motionless, on the smooth brink  
Of that obscurest chasm ;—and thus he lay,  
Surrendering to their final impulses  
The hovering powers of life. Hope and Despair,  
The torturers, slept : no mortal pain or fear  
Marred his repose ; the influxes of sense,  
And his own being unalloyed by pain,  
Yet feebler and more feeble, calmly fed  
The stream of thought, till he lay breathing there  
At peace, and faintly smiling. His last sight  
Was the great moon, which o'er the western line  
Of the wide world her mighty horn suspended,  
With whose dun beams inwoven darkness seemed  
To mingle. Now upon the jagged hills  
It rests ; and still, as the divided frame  
Of the vast meteor sunk, the Poet's blood,  
That ever beat in mystic sympathy

With Nature's ebb and flow, grew feebler still.  
And, when two lessening points of light alone  
Gleamed through the darkness, the alternate gasp  
Of his faint respiration scarce did stir  
The stagnate night :—till the minutest ray  
Was quenched, the pulse yet lingered in his heart.  
It paused—it fluttered. But, when heaven remained  
Utterly black, the murky shades involved  
An image silent, cold, and motionless,  
As their own voiceless earth and vacant air.  
Even as a vapour fed with golden beams  
That ministered on sunlight, ere the west  
Eclipses it, was now that wondrous frame—  
No sense, no motion, no divinity—  
A fragile lute, on whose harmonious strings  
The breath of heaven did wander—a bright stream  
Once fed with many-voicèd waves—a dream  
Of youth which night and time have quenched for ever—  
Still, dark and dry, and unremembered now.

Oh for Medea's wondrous alchemy,  
Which, wheresoe'er it fell, made the earth gleam  
With bright flowers, and the wintry boughs exhale  
From vernal blooms fresh fragrance ! Oh that God,  
Profuse of poisons, would concede the chalice  
Which but one living man has drained, who now,  
Vessel of deathless wrath, a slave that feels  
No proud exemption in the blighting curse  
He bears, over the world wanders for ever,  
Lone as incarnate death ! Oh that the dream  
Of dark magician in his visioned cave,  
Raking the cinders of a crucible  
For life and power even when his feeble hand  
Shakes in its last decay, were the true law  
Of this so lovely world !—But thou art fled,  
Like some frail exhalation which the dawn  
Robes in its golden beams,—ah thou hast fled !  
The brave, the gentle, and the beautiful,  
The child of grace and genius ! Heartless things  
Are done and said i' the world, and many worms  
And beasts and men live on, and mighty earth,  
From sea and mountain city and wilderness,

In vesper low or joyous orison,  
Lifts still its solemn voice :—but thou art fled—  
Thou canst no longer know or love the shapes  
Of this phantasmal scene, who have to thee  
Been purest ministers, who are, alas !  
Now thou art not ! Upon those pallid lips,  
So sweet even in their silence, on those eyes  
That image sleep in death, upon that form  
Yet safe from the worm's outrage, let no tear  
Be shed—not even in thought. Nor, when those hues  
Are gone, and those divinest lineaments,  
Worn by the senseless wind, shall live alone  
In the frail pauses of this simple strain,  
Let not high verse mourning the memory  
Of that which is no more, or painting's woe,  
Or sculpture, speak in feeble imagery  
Their own cold powers. Art and eloquence,  
And all the shows o' the world, are frail and vain  
To weep a loss that turns their lights to shade.  
It is a woe "too deep for tears" when all  
Is reft at once, when some surpassing Spirit,  
Whose light adorned the world around it, leaves  
Those who remain behind, not sobs or groans,  
The passionate tumult of a clinging hope,—  
But pale despair and cold tranquillity,  
Nature's vast frame, the web of human things,  
Birth and the grave, that are not as they were.

## NOTE ON ALASTOR, BY MRS. SHELLEY.

*Alastor* is written in a very different tone from *Queen Mab*. In the latter, Shelley poured out all the cherished speculations of his youth—all the irrepressible emotions of sympathy, censure, and hope, to which the present suffering, and what he considers the proper destiny, of his fellow-creatures, gave birth. *Alastor*, on the contrary, contains an individual interest only. A very few years, with their attendant events, had checked the ardour of Shelley's hopes; though he still thought them well-grounded, and that to advance their fulfilment was the noblest task man could achieve.

This is neither the time nor place to speak of the misfortunes that chequered his life. It will be sufficient to say that, in all he did, he at the time of doing it believed himself justified to his own conscience; while the various ills of poverty and loss of friends brought home to him the sad realities of life. Physical suffering had also considerable influence in causing him to turn his eyes inward; inclining him rather to brood over the thoughts and emotions of his own soul than to glance abroad, and to make, as in *Queen Mab*, the whole universe the object and subject of his song. In the Spring of 1815 an eminent physician pronounced that he was dying rapidly of a consumption; abscesses were formed on his lungs, and he suffered acute spasms. Suddenly a complete change took place; and, though through life he was a martyr to pain and debility, every symptom of pulmonary disease vanished. His nerves, which Nature had formed sensitive to an unexampled degree, were rendered still more susceptible by the state of his health.

As soon as the peace of 1814 had opened the Continent, he went abroad. He visited some of the more magnificent scenes of Switzerland, and returned to England from Lucerne, by the Reuss and the Rhine. The river-navigation enchanted him. In his favourite poem of *Thalaba*, his imagination had been excited by a description of such a voyage. In the summer of 1815, after a tour along the southern coast of Devonshire and a visit to Clifton, he rented a house on Bishopgate Heath, on the borders of Windsor Forest, where he enjoyed several months of comparative health and tranquil happiness. The later summer months were warm and dry. Accompanied by a few friends, he visited the source of the Thames, making a voyage in a wherry from Windsor to Cricklade. His beautiful stanzas in the churchyard of Lechlade were written on that occasion. *Alastor* was composed on his return. He spent his days under the oak-shades of Windsor Great Park; and the magnificent woodland was a fitting study to inspire the various descriptions of forest-scenery we find in the poem.

None of Shelley's poems is more characteristic than this. The solemn spirit that reigns throughout, the worship of the majesty of Nature, the broodings of a poet's heart in solitude—the mingling of the exulting joy which the various aspect of the visible universe inspires with the sad and struggling pangs which human passion imparts—give a touching interest to the whole. The death which he had often contemplated during the last months as certain and near he here represented in such colours as had, in his lonely musings, soothed his soul to peace. The versification sustains the solemn spirit which breathes throughout: it is peculiarly melodious. The poem ought rather to be considered didactic than narrative: it was the outpouring of his own emotions, embodied in the purest form he could conceive, painted in the ideal hues which his brilliant imagination inspired, and softened by the recent anticipation of death.



## THE REVOLT OF ISLAM.

A POEM IN TWELVE CANTOS.

Οσαις δὲ βροτὸν ἔθνος ἀγλαίαις ἀπτόμεσθα  
Περαίνει πρὸς ἔσχατον

Πλόον· νανσὶ δ' οὔτε πεζὸς ἰὼν ἂν εὖροις  
'Ες ὑπερβορέων ἀγῶνα θανατῶν ὁδόν.

Πινθ. Πινθ. x.

## PREFACE.

THE poem which I now present to the world is an attempt from which I scarcely dare to expect success, and in which a writer of established fame might fail without disgrace. It is an experiment on the temper of the public mind, as to how far a thirst for a happier condition of moral and political society survives, among the enlightened and refined, the tempests which have shaken the age in which we live. I have sought to enlist the harmony of metrical language, the ethereal combinations of the fancy, the rapid and subtle transitions of human passion, all those elements which essentially compose a poem, in the cause of a liberal and comprehensive morality; and in the view of kindling within the bosoms of my readers a virtuous enthusiasm for those doctrines of liberty and justice, that faith and hope in something good, which neither violence nor misrepresentation nor prejudice can ever totally extinguish among mankind.

For this purpose I have chosen a story of human passion in its most universal character, diversified with moving and romantic adventures, and appealing, in contempt of all artificial opinions or institutions, to the common sympathies of every human breast. I have made no attempt to recommend the motives which I would substitute for those at present governing mankind, by methodical and systematic argument. I would only awaken the feelings; so that the reader should see the beauty of true virtue, and be incited to those enquiries which have led to my moral and political creed, and that of some of the sublimest intellects in the world. The poem therefore (with the exception of the first canto, which is purely introductory) is narrative, not didactic. It is a succession of pictures illustrating the growth and progress of individual mind aspiring after excellence, and devoted to the love of mankind; its influence in refining and making pure the most daring and uncommon impulses of the imagination, the understanding, and the senses; its impatience at "all the oppressions that are done under the sun"; its tendency to awaken public hope, and to enlighten and improve mankind; the rapid effects of the application of that tendency; the awakening of an immense nation, from their slavery and degradation, to a true sense of moral dignity and freedom; the bloodless dethronement of their oppressors, and the unveiling of the religious frauds by which they had been deluded into submission; the tranquillity of successful patriotism, and the universal toleration and benevolence of true philanthropy; the treachery and barbarity of hired soldiers; vice not the object of punishment and hatred, but kindness and pity; the faithlessness of tyrants; the confederacy of the rulers of the world, and the restoration of the expelled dynasty by foreign arms; the massacre and extermination of the patriots, and the victory of established power; the consequences of legitimate despotism, — civil war, famine, plague, superstition, and an utter extinction of the domestic affections; the judicial murder of the advocates of liberty; the temporary triumph of oppression, that secure earnest of its final and inevitable fall; the transient nature of ignorance and error, and the eternity of genius and virtue. Such is

the series of delineations of which the poem consists. And, if the lofty passions with which it has been my scope to distinguish this story shall not excite in the reader a generous impulse, an ardent thirst for excellence, an interest profound and strong such as belongs to no meaner desires, let not the failure be imputed to a natural unfitness for human sympathy in these sublime and animating themes. It is the business of the Poet to communicate to others the pleasure and the enthusiasm arising out of those images and feelings in the vivid presence of which within his own mind consists at once his inspiration and his reward.

The panic which, like an epidemic transport, seized upon all classes of men during the excesses consequent upon the French Revolution, is gradually giving place to sanity. It has ceased to be believed that whole generations of mankind ought to consign themselves to a hopeless inheritance of ignorance and misery, because a nation of men who had been dupes and slaves for centuries were incapable of conducting themselves with the wisdom and tranquillity of freemen so soon as some of their fetters were partially loosened. That their conduct could not have been marked by any other characters than ferocity and thoughtlessness is the historical fact from which liberty derives all its recommendations, and falsehood the worst features of its deformity. There is a reflux in the tide of human things which bears the shipwrecked hopes of men into a secure haven after the storms are past. Methinks, those who now live have survived an age of despair.

The French Revolution may be considered as one of those manifestations of a general state of feeling among civilized mankind produced by a defect of correspondence between the knowledge existing in society and the improvement or gradual abolition of political institutions. The year 1788 may be assumed as the epoch of one of the most important crises produced by this feeling. The sympathies connected with that event extended to every bosom. The most generous and amiable natures were those which participated the most extensively in these sympathies. But such a degree of unmingled good was expected as it was impossible to realize. If the Revolution had been in every respect prosperous, then misrule and superstition would lose half their claims to our abhorrence, as fetters which the captive can unlock with the slightest motion of his fingers, and which do not eat with poisonous rust into the soul. The revulsion occasioned by the atrocities of the demagogues, and the re-establishment of successive tyrannies in France, was terrible, and felt in the remotest corner of the civilized world. Could *they* listen to the plea of reason who had groaned under the calamities of a social state according to the provisions of which one man riots in luxury whilst another famishes for want of bread? Can he who the day before was a trampled slave suddenly become liberal-minded, forbearing, and independent? This is the consequence of the habits of a state of society to be produced by resolute perseverance and indefatigable hope, and long-suffering and long-believing courage, and the systematic efforts of generations of men of intellect and virtue. Such is the lesson which experience teaches now. But, on the first reverses of hope in the progress of French liberty, the sanguine eagerness for good overleaped the solution of these questions, and for a time extinguished itself in the unexpectedness of their result. Thus, many of the most ardent and tender-hearted of the worshippers of public good have been morally ruined by what a partial glimpse of the events they deplored appeared to show as the melancholy desolation of all their cherished hopes. Hence gloom and misanthropy have become the characteristics of the age in which we live, the solace of a disappointment that unconsciously finds relief only in the wilful exaggeration of its own despair. This influence has tainted the literature of the age with the hopelessness of the minds from which it flows. Metaphysics,\* and enquiries into moral and political science, have become little

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\* I ought to except Sir W. Drummond's *Academical Questions*; a volume of very acute and powerful metaphysical criticism.

else than vain attempts to revive exploded superstitions, or sophisms like those<sup>1</sup> of Mr. Malthus, calculated to lull the oppressors of mankind into a security of everlasting triumph. Our works of fiction and poetry have been overshadowed by the same infectious gloom. But mankind appear to me to be emerging from their trance. I am aware, methinks, of a slow, gradual, silent change. In that belief I have composed the following poem.

I do not presume to enter into competition with our greatest contemporary poets. Yet I am unwilling to tread in the footsteps of any who have preceded me. I have sought to avoid the imitation of any style of language or versification peculiar to the original minds of which it is the character; designing that, even if what I have produced be worthless, it should still be properly my own. Nor have I permitted any system relating to mere words to divert the attention of the reader, from whatever interest I may have succeeded in creating, to my own ingenuity in contriving to disgust him according to the rules of criticism. I have simply clothed my thoughts in what appeared to me the most obvious and appropriate language. A person familiar with Nature, and with the most celebrated productions of the human mind, can scarcely err in following the instinct, with respect to selection of language, produced by that familiarity.

There is an education peculiarly fitted for a poet, without which genius and sensibility can hardly fill the circle of their capacities. No education, indeed, can entitle to this appellation a dull and unobservant mind, or one, though neither dull nor unobservant, in which the channels of communication between thought and expression have been obstructed or closed. How far it is my fortune to belong to either of the latter classes I cannot know. I aspire to be something better. The circumstances of my accidental education have been favourable to this ambition. I have been familiar from boyhood with mountains and lakes and the sea, and the solitude of forests: Danger, which sports upon the brink of precipices, has been my playmate. I have trodden the glaciers of the Alps, and lived under the eye of Mont Blanc. I have been a wanderer among distant fields. I have sailed down mighty rivers, and seen the sun rise and set, and the stars come forth, whilst I have sailed night and day down a rapid stream among mountains. I have seen populous cities, and have watched the passions which rise and spread, and sink and change, amongst assembled multitudes of men. I have seen the theatre of the more visible ravages of tyranny and war; cities and villages reduced to scattered groups of black and roofless houses, and the naked inhabitants sitting famished upon their desolated thresholds. I have conversed with living men of genius. The poetry of ancient Greece and Rome, and modern Italy, and our own country, has been to me, like external nature, a passion and an enjoyment. Such are the sources from which the materials for the imagery of my poem have been drawn. I have considered Poetry in its most comprehensive sense; and have read the poets and the historians and the metaphysicians<sup>2</sup> whose writings have been accessible to me—and have looked upon the beautiful and majestic scenery of the earth—as common sources of those elements which it is the province of the Poet to embody and combine. Yet the experience and the feelings to which I refer do not in themselves constitute men poets, but only prepare them to be the auditors of those who are. How far I shall be found to possess that more essential attribute of poetry, the power of awakening in others sensations like those which animate my own bosom, is that which, to speak sincerely, I know not; and which, with an acquiescent and contented spirit, I expect to be taught by the effect which I shall produce upon those whom I now address.

<sup>1</sup> It is remarkable, as a symptom of the revival of public hope, that Mr. Malthus has assigned, in the later editions of his work, an indefinite dominion to moral restraint over the principle of population. This concession answers all the inferences from his doctrine unfavourable to human improvement, and reduces the *Essay on Population* to a commentary illustrative of the unanswerableness of *Political Justice*.

<sup>2</sup> In this sense there may be such a thing as perfectibility in works of fiction, notwithstanding the concession often made by the advocates of human improvement, that perfectibility is a term applicable only to science.

I have avoided, as I have said before, the imitation of any contemporary style. But there must be a resemblance, which does not depend upon their own will, between all the writers of any particular age. They cannot escape from subjection to a common influence which arises out of an infinite combination of circumstances belonging to the times in which they live; though each is in a degree the author of the very influence by which his being is thus pervaded. Thus, the tragic poets of the age of Pericles; the Italian revivers of ancient learning; those mighty intellects of our own country that succeeded the Reformation, the translators of the Bible, Shakespeare, Spenser, the dramatists of the reign of Elizabeth, and Lord Bacon;<sup>2</sup> the colder spirits of the interval that succeeded;—all resemble each other, and differ from every other in their several classes. In this view of things, Ford can no more be called the imitator of Shakespeare than Shakespeare the imitator of Ford. There were perhaps few other points of resemblance between these two men than that which the universal and inevitable influence of their age produced. And this is an influence which neither the meanest scribbler nor the sublimest genius of any era can escape; and which I have not attempted to escape.

I have adopted the stanza of Spenser (a measure inexpressibly beautiful), not because I consider it a finer model of poetical harmony than the blank verse of Shakespeare and Milton, but because in the latter there is no shelter for mediocrity; you must either succeed or fail. This perhaps an aspiring spirit should desire. But I was enticed also by the brilliancy and magnificence of sound which a mind that has been nourished upon musical thoughts can produce by a just and harmonious arrangement of the pauses of this measure. Yet there will be found some instances where I have completely failed in this attempt; and one, which I here request the reader to consider as an erratum, where there is left, most inadvertently, an alexandrine in the middle of a stanza.

But in this as in every other respect I have written fearlessly. It is the misfortune of this age that its writers, too thoughtless of immortality, are exquisitely sensible to temporary praise or blame. They write with the fear of Reviews before their eyes. This system of criticism sprang up in that torpid interval when poetry was not. Poetry, and the art which professes to regulate and limit its powers, cannot subsist together. Longinus could not have been the contemporary of Homer, nor Boileau of Horace. Yet this species of criticism never presumed to assert an understanding of its own: it has always, unlike true science, followed, not preceded, the opinion of mankind, and would even now bribe with worthless adulation some of our greatest poets to impose gratuitous fetters on their own imaginations, and become unconscious accomplices in the daily murder of all genius either not so aspiring or not so fortunate as their own. I have sought therefore to write (as I believe that Homer, Shakespeare, and Milton, wrote) in utter disregard of anonymous censure. I am certain that calumny and misrepresentation, though it may move me to compassion, cannot disturb my peace. I shall understand the expressive silence of those sagacious enemies who "dare not trust themselves to speak." I shall endeavour to extract, from the midst of insult and contempt and maledictions, those admonitions which may tend to correct whatever imperfections such censurers may discover in this my first serious appeal to the public. If certain critics were as clear-sighted as they are malignant, how great would be the benefit to be derived from their virulent writings! As it is, I fear I shall be malicious enough to be amused with their paltry tricks and lame invectives. Should the public judge that my composition is worthless, I shall indeed bow before the tribunal from which Milton received his crown of immortality; and shall seek to gather, if I live, strength from that defeat, which may nerve me to some new enterprise of thought which may *not* be worthless. I cannot conceive that Lucretius, when he meditated that poem whose doctrines are yet the basis of our metaphysical knowledge, and whose eloquence has been the wonder of mankind, wrote in awe of such censure as the hired sophists of the impure and super-

<sup>2</sup> Milton stands alone in the age which he illumined.

stitious noblemen of Rome might affix to what he should produce. It was at the period when Greece was led captive, and Asia made tributary to the Republic, fast verging itself to slavery and ruin, that a multitude of Syrian captives, bigoted to the worship of their obscene Ashtaroth, and the unworthy successors of Socrates and Zeno, found there a precarious subsistence by administering, under the name of freedmen, to the vices and vanities of the great. These wretched men were skilled to plead, with a superficial but plausible set of sophisms, in favour of that contempt for virtue which is the portion of slaves, and that faith in portents (the most fatal substitute for benevolence in the imaginations of men) which, arising from the enslaved communities of the East, then first began to overwhelm the western nations in its stream. Were these the kind of men whose disapprobation the wise and lofty-minded Lucretius should have regarded with a salutary awe? The latest and perhaps the meanest of those who follow in his footsteps would disdain to hold life on such conditions.

The poem now presented to the public occupied little more than six months in the composition. That period has been devoted to the task with unremitting ardour and enthusiasm. I have exercised a watchful and earnest criticism on my work as it grew under my hands. I would willingly have sent it forth to the world with that perfection which long labour and revision is said to bestow. But I found that, if I should gain something in exactness by this method, I might lose much of the newness and energy of imagery and language as it flowed fresh from my mind. And, although the mere composition occupied no more than six months, the thoughts thus arranged were slowly gathered in as many years.

I trust that the reader will carefully distinguish between those opinions which have a dramatic propriety in reference to the characters which they are designed to elucidate, and such as are properly my own. The erroneous and degrading idea which men have conceived of a Supreme Being, for instance, is spoken against, but not the Supreme Being itself. The belief which some superstitious persons whom I have brought upon the stage entertain of the Deity, as injurious to the character of his benevolence, is widely different from my own. In recommending also a great and important change in the spirit which animates the social institutions of mankind, I have avoided all flattery to those violent and malignant passions of our nature which are ever on the watch to mingle with and to alloy the most beneficial innovations. There is no quarter given to revenge, or envy, or prejudice. Love is celebrated everywhere as the sole law which should govern the moral world.

## DEDICATION.

There is no danger to a man that knows  
What life and death is: there's not any law  
Exceeds his knowledge: neither is it lawful  
That he should stoop to any other law.

CHAPMAN.

## TO MARY WOLLSTONECRAFT SHELLEY.\*

## I.

So now my summer-task is ended, Mary,  
And I return to thee, mine own heart's home;  
As to his Queen some victor Knight of Faëry,  
Earning bright spoils for her enchanted dome.  
Nor thou disdain that, ere my fame become  
A star among the stars of mortal night  
(If it indeed may cleave its natal gloom),  
Its doubtful promise thus I would unite  
With thy beloved name, thou child of love and light.

## II.

The toil which stole from thee so many an hour  
Is ended—and the fruit is at thy feet.  
No longer where the woods to frame a bower  
With interlacèd branches mix and meet,  
Or where, with sound like many voices sweet,  
Waterfalls leap among wild islands green  
Which framed for my lone boat a lone retreat  
Of moss-grown trees and weeds, shall I be seen:  
But beside thee, where still my heart has ever been.

## III.

Thoughts of great deeds were mine, dear friend, when first  
The clouds which wrap this world from youth did pass.  
I do remember well the hour which burst  
My spirit's sleep. A fresh May-dawn it was,  
When I walked forth upon the glittering grass,  
And wept, I knew not why: until there rose  
From the near schoolroom voices that, alas!  
Were but one echo from a world of woes—  
The harsh and grating strife of tyrants and of foes.

## IV.

And then I clasped my hands, and looked around ;  
But none was near to mock my streaming eyes,  
Which poured their warm drops on the sunny ground.  
So, without shame, I spake :—" I will be wise,  
And just, and free, and mild, if in me lies  
Such power ; for I grow weary to behold  
The selfish and the strong still tyrannize  
Without reproach or check." I then controlled  
My tears, my heart grew calm, and I was meek and bold.

## V.

And from that hour did I with earnest thought  
Heap knowledge from forbidden mines of lore ;  
Yet nothing that my tyrants knew or taught  
I cared to learn—but from that secret store  
Wrought linkèd armour for my soul, before  
It might walk forth to war among mankind.  
Thus power and hope were strengthened more and more  
Within me ; till there came upon my mind  
A sense of loneliness, a thirst with which I pined.

## VI.

Alas that love should be a blight and snare  
To those who seek all sympathies in one !—  
Such once I sought in vain. Then black despair,  
The shadow of a starless night, was thrown  
Over the world in which I moved alone.  
Yet never found I one not false to me,  
Hard hearts and cold, like weights of icy stone  
Which crushed and withered mine—that could not be  
Aught but a lifeless clod, until revived by thee.

## VII.

Thou friend, whose presence on my wintry heart  
Fell like bright Spring upon some herbless plain,  
How beautiful and calm and free thou wert  
In thy young wisdom, when the mortal chain  
Of Custom thou didst burst and rend in twain,  
And walk : as free as light the clouds among,  
Which many an envious slave then breathed in vain  
From his dim dungeon ; and my spirit sprung,  
To meet thee, from the woes which had begirt it long !

## VIII.

No more alone through the world's wilderness,  
Although I trod the paths of high intent,  
I journeyed now : no more companionless,  
Where solitude is like despair, I went.—  
There is the wisdom of a stern content  
When Poverty can blight the just and good,  
When Infamy dares mock the innocent,  
And cherished friends turn with the multitude  
To trample: this was ours, and we unshaken stood.

## IX.

Now has descended a serener hour,  
And, with inconstant fortune, friends return ;  
Though suffering leaves the knowledge and the power  
Which says " Let scorn be not repaid with scorn."  
And from thy side two gentle babes are born  
To fill our home with smiles, and thus are we  
Most fortunate beneath life's beaming morn :  
And these delights, and thou, have been to me  
The parents of the Song I consecrate to thee.

## X.

Is it that now my inexperienced fingers  
But strike the prelude of a loftier strain ?  
Or must the lyre on which my spirit lingers  
Soon pause in silence, ne'er to sound again,  
Though it might shake the Anarch Custom's reign,  
And charm the minds of men to Truth's own sway,  
Holier than was Amphion's? I would fain  
Reply in hope—but I am worn away,  
And Death and Love are yet contending for their prey.

## XI.

And what art thou ? I know, but dare not speak :  
Time may interpret to his silent years.  
Yet in the paleness of thy thoughtful cheek,  
And in the light thine ample forehead wears,  
And in thy sweetest smiles, and in thy tears,  
And in thy gentle speech, a prophecy  
Is whispered, to subdue my fondest fears :  
And, through thine eyes, even in thy soul I see  
A lamp of vestal fire burning internally.



## XII.

They say that thou wert lovely from thy birth,  
Of glorious parents thou aspiring child.  
I wonder not—for One then left this earth  
Whose life was like a setting planet mild,  
Which clothed thee in the radiance undefiled  
Of its departing glory; still her fame  
Shines on thee, through the tempests dark and wild  
Which shake these latter days; and thou canst claim  
The shelter, from thy sire, of an immortal name.

## XIII.

One voice came forth from many a mighty spirit,  
Which was the echo of three-thousand years;  
And the tumultuous world stood mute to hear it,  
As some lone man who in a desert hears  
The music of his home:—unwonted fears  
Fell on the pale oppressors of our race,  
And Faith and Custom and low-thoughted cares,  
Like thunder-stricken dragons, for a space  
Left the torn human heart, their food and dwelling-place.

## XIV.

Truth's deathless voice pauses among mankind!  
If there must be no response to my cry—  
If men must rise and stamp, with fury blind,  
On his pure name who loves them,—thou and I,  
Sweet friend, can look from our tranquillity  
Like lamps into the world's tempestuous night,—  
Two tranquil stars, while clouds are passing by  
Which wrap them from the foundering seaman's sight,  
That burn from year to year with unextinguished light.

## CANTO I.

## I.

WHEN the last hope of trampled France had failed  
Like a brief dream of unremaining glory,  
From visions of despair I rose, and scaled  
The peak of an ærial promontory,  
Whose caverned base with the vexed surge was hoary ;  
And saw the golden dawn break forth, and waken  
Each cloud and every wave :—but transitory  
The calm : for sudden the firm earth was shaken  
As if by the last wreck its frame were overtaken.

## II.

So as I stood, one blast of muttering thunder  
Burst in far peals along the waveless deep,  
When, gathering fast, around, above, and under,  
Long trains of tremulous mist began to creep,  
Until their complicating lines did steep  
The orient sun in shadow:—not a sound  
Was heard ; one horrible repose did keep  
The forests and the floods, and all around  
Darkness more dread than night was poured upon the ground.

## III.

Hark ! 'tis the rushing of a wind that sweeps  
Earth and the ocean. See ! the lightnings yawn  
Deluging heaven with fire, and the lashed deeps  
Glitter and boil beneath ! It rages on,  
One mighty stream, whirlwind and waves upthrown,  
Lightning and hail, and darkness eddying by !  
There is a pause—the sea-birds, that were gone  
Into their caves to shriek, come forth to spy  
What calm has fallen on earth, what light is in the sky.

## IV.

For, where the irresistible storm had cloven  
That fearful darkness, the blue sky was seen  
Fretted with many a fair cloud interwoven  
Most delicately; and the ocean green,  
Beneath that opening spot of blue serene,  
Quivered like burning emerald. Calm was spread  
On all below; but far on high, between  
Earth and the upper air, the vast clouds fled,  
Countless and swift as leaves on autumn's tempest shed.

## V.

For ever, as the war became more fierce  
Between the whirlwinds and the rack on high,  
That spot grew more serene; blue light did pierce  
The woof of those white clouds, which seemed to lie  
Far, deep, and motionless; while through the sky  
The pallid semicircle of the moon  
Passed on in slow and moving majesty;  
Its upper horn arrayed in mists, which soon  
But slowly fled, like dew beneath the beams of noon.

## VI.

I could not choose but gaze; a fascination  
Dwelt in that moon and sky and clouds, which drew  
My fancy thither, and (in expectation  
Of what, I knew not) I remained. The hue  
Of the white moon, amid that heaven so blue,  
Suddenly stained with shadow did appear;  
A speck, a cloud, a shape, approaching grew,  
Like a great ship in the sun's sinking sphere  
Beheld afar at sea, and swift it came anear.

## VII.

Even like a bark, which from a chasm of mountains,  
Dark, vast, and overhanging, on a river  
Which there collects the strength of all its fountains  
Comes forth, whilst with the speed its frame doth quiver  
Sails, oars, and stream, tending to one endeavour;  
So, from that chasm of light a wingèd form,  
On all the winds of heaven approaching ever,  
Floated, dilating as it came: the storm  
Pursued it with fierce blasts, and lightnings swift and warm.

## VIII.

A course precipitous, of dizzy speed,  
Suspending thought and breath ; a monstrous sight !  
For in the air do I behold indeed  
An Eagle and a Serpent wreathed in fight :—  
And now, relaxing its impetuous flight  
Before the aërial rock on which I stood,  
The Eagle, hovering, wheeled to left and right,  
And hung with lingering wings over the flood,  
And startled with its yells the wide air's solitude.

## IX.

A shaft of light upon its wings descended,  
And every golden feather gleamed therein—  
Feather and scale inextricably blended.  
The Serpent's mailed and many-coloured skin  
Shone through the plumes ; its coils were twined within  
By many a swoln and knotted fold ; and high  
And far the neck, receding lithe and thin,  
Sustained a crested head, which warily  
Shifted and glanced before the Eagle's steadfast eye.

## X.

Around, around, in ceaseless circles wheeling  
With clang of wings and scream, the Eagle sailed  
Incessantly—sometimes on high concealing  
Its lessening orbs, sometimes, as if it failed,  
Drooped through the air ; and still it shrieked and wailed,  
And, casting back its eager head, with beak  
And talon unremittingly assailed  
The wreathèd Serpent, who did ever seek  
Upon his enemy's heart a mortal wound to wreak.

## XI.

What life, what power, was kindled and arose  
Within the sphere of that appalling fray !  
For, from the encounter of those wondrous foes,  
A vapour like the sea's suspended spray  
Hung gathered : in the void air, far away,  
Floated the shattered plumes : bright scales did leap,  
Where'er the Eagle's talons made their way,  
Like sparks into the darkness ;—as they sweep,  
Blood stains the snowy foam of the tumultuous deep.

## XII.

Swift chances in that combat—many a check,  
And many a change, a dark and wild turmoil !  
Sometimes the Snake around his enemy's neck  
Locked in stiff rings his adamantine coil ;  
Until the Eagle, faint with pain and toil,  
Remitted his strong flight, and near the sea  
Languidly fluttered, hopeless so to foil  
His adversary,—who then reared on high  
His red and burning crest, radiant with victory.

## XIII.

Then on the white edge of the bursting surge,  
Where they had sunk together, would the Snake  
Relax his suffocating grasp, and scourge  
The wind with his wild writhings ; for, to break  
That chain of torment, the vast bird would shake  
The strength of his unconquerable wings,  
As in despair, and with his sinewy neck  
Dissolve in sudden shock those linkèd rings,—  
Then soar, as swift as smoke from a volcano springs.

## XIV.

Wile baffled wile, and strength encountered strength,  
Thus long, but unprevailing. The event  
Of that portentous fight appeared at length.  
Until the lamp of day was almost spent  
It had endured ; when, lifeless, stark, and rent,  
Hung high that mighty Serpent, and at last  
Fell to the sea,—while o'er the continent,  
With clang of wings and scream, the Eagle passed,  
Heavily borne away on the exhausted blast.

## XV.

And with it fled the tempest, so that ocean  
And earth and sky shone through the atmosphere.  
Only, 'twas strange to see the red commotion  
Of waves like mountains o'er the sinking sphere  
Of sunset sweep, and their fierce roar to hear  
Amid the calm. Down the steep path I wound  
To the sea-shore—the evening was most clear  
And beautiful ; and there the sea I found  
Calm as a cradled child in dreamless slumber bound.

## XVI.

There was a woman, beautiful as morning,  
Sitting beneath the rocks upon the sand  
Of the waste sea—fair as one flower adorning  
An icy wilderness. Each delicate hand  
Lay crossed upon her bosom, and the band  
Of her dark hair had fallen, and so she sate,  
Looking upon the waves. On the bare strand  
Upon the sea-mark a small boat did wait,  
Fair as herself, like Love by Hope left desolate.

## XVII.

It seemed that this fair shape had looked upon  
That unimaginable fight, and now  
That her sweet eyes were weary of the sun,  
As brightly it illustrated her woe ;  
For in the tears, which silently to flow  
Paused not, its lustre hung. She, watching aye  
The foam-wreaths which the faint tide wove below  
Upon the spangled sands, groaned heavily,  
And after every groan looked up over the sea.

## XVIII.

And, when she saw the wounded Serpent make  
His path between the waves, her lips grew pale,  
Parted, and quivered : the tears ceased to break  
From her immoveable eyes ; no voice of wail  
Escaped her ; but she rose, and, on the gale  
Loosening her star-bright robe and shadowy hair,  
Poured forth her voice ; the caverns of the vale  
That opened to the ocean caught it there,  
And filled with silver sounds the overflowing air.

## XIX.

She spake in language whose strange melody  
Might not belong to earth. I heard alone—  
What made its music more melodious be—  
The pity and the love of every tone ;  
But to the Snake those accents sweet were known,  
His native tongue and hers : nor did he beat  
The hoar spray idly then, but, winding on  
Through the green shadows of the waves that meet  
Near to the shore, did pause beside her snowy feet.

## XX.

Then on the sands the woman sate again,  
And wept and clasped her hands, and, all between,  
Renewed the unintelligible strain  
Of her melodious voice and eloquent mien ;  
And she unveiled her bosom, and the green  
And glancing shadows of the sea did play  
O'er its marmoreal depth—one moment seen :  
For ere the next the Serpent did obey  
Her voice, and, coiled in rest, in her embrace it lay.

## XXI.

Then she arose, and smiled on me with eyes  
Serene yet sorrowing, like that planet fair,  
While yet the daylight lingereth in the skies,  
Which cleaves with arrowy beams the dark-red air,—  
And said : “ To grieve is wise, but the despair  
Was weak and vain which led thee here from sleep.  
This shalt thou know, and more, if thou dost dare,  
With me and with this Serpent, o'er the deep  
(A voyage divine and strange), companionship to keep.”

## XXII.

Her voice was like the wildest saddest tone,  
Yet sweet, of some loved voice heard long ago.  
I wept. “ Shall this fair woman all alone  
Over the sea with that fierce Serpent go ?  
His head is on her heart, and who can know  
How soon he may devour his feeble prey ? ”  
Such were my thoughts, when the tide gan to flow ;  
And that strange boat like the moon's shade did sway  
Amid reflected stars that in the waters lay :—

## XXIII.

A boat of rare device, which had no sail  
But its own curvèd prow of thin moonstone,  
Wrought like a web of texture fine and frail,  
To catch those gentlest winds which are not known  
To breathe, but by the steady speed alone  
With which it cleaves the sparkling sea. And, now  
We are embarked, the mountains hang and frown  
Over the starry deep that gleams below  
A vast and dim expanse, as o'er the waves we go.

## XXIV.

And, as we sailed, a strange and awful tale  
That woman told, like such mysterious dream  
As makes the slumberer's cheek with wonder pale.  
'Twas midnight, and around, a shoreless stream,  
Wide ocean rolled, when that majestic theme  
Shrined in her heart found utterance, and she bent  
Her looks on mine ; those eyes a kindling beam  
Of love divine into my spirit sent,  
And, ere her lips could move, made the air eloquent.

## XXV.

" Speak not to me, but hear ! Much shalt thou learn,  
Much must remain unthought, and more untold,  
In the dark future's ever-flowing urn.  
Know then that from the depth of ages old  
Two Powers o'er mortal things dominion hold,  
Ruling the world with a divided lot,—  
Immortal, all-pervading, manifold,  
Twin Genii, equal Gods—when life and thought  
Sprang forth, they burst the womb of inessential nought.

## XXVI.

" The earliest dweller of the world, alone,  
Stood on the verge of chaos. Lo ! afar  
O'er the wide wild abyss two meteors shone,  
Sprung from the depth of its tempestuous jar :  
A blood-red Comet and the Morning Star  
Mingling their beams in combat. As he stood,  
All thoughts within his mind waged mutual war  
In dreadful sympathy :—when to the flood  
That fair Star fell, he turned and shed his brother's blood.

## XXVII.

" Thus Evil triumphed, and the Spirit of Evil,  
One Power of many shapes which none may know,  
One Shape of many names ; the Fiend did revel  
In victory, reigning o'er a world of woe,—  
For the new race of man went to and fro,  
Famished and homeless, loathed and loathing, wild,  
And hating good ; for his immortal foe  
He changed from starry shape, beauteous and mild,  
To a dire Snake, with man and beast unreconciled.



## XXVIII.

“The darkness lingering o’er the dawn of things  
Was Evil’s breath and life ; this made him strong  
To soar aloft with overshadowing wings :  
And the great Spirit of Good did creep among  
The nations of mankind, and every tongue  
Cursed and blasphemed him as he passed ; for none  
Knew good from evil, though their names were hung  
In mockery o’er the fane where many a groan  
As King and Lord and God the conquering Fiend did own,—

## XXIX.

“The Fiend, whose name was legion ; Death, Decay,  
Earthquake, and Blight, and Want, and Madness pale,  
Wingèd and wan Diseases, an array  
Numerous as leaves that strew the autumnal gale ;  
Poison, a snake in flowers, beneath the veil  
Of food and mirth hiding his mortal head ;  
And, without whom all these might nought avail,  
Fear, Hatred, Faith, and Tyranny, who spread  
Those subtle nets which snare the living and the dead.

## XXX.

“His Spirit is their power, and they his slaves  
In air, in light, and thought, and language, dwell ;  
And keep their state from palaces to graves,  
In all resorts of men ; invisible,  
But when, in ebon mirror, Nightmare fell  
To tyrant or impostor bids them rise,  
Black wingèd demon forms—whom, from the hell  
His reign and dwelling beneath nether skies,  
He loosens to their dark and blasting ministries.

## XXXI.

“In the world’s youth his empire was as firm  
As its foundations. Soon the Spirit of Good,  
Though in the likeness of a loathsome worm,  
Sprang from the billows of the formless flood,  
Which shrank and fled,—and with that Fiend of blood  
Renewed the doubtful war. Thrones then first shook ;  
And earth’s immense and trampled multitude  
In hope on their own powers began to look ;  
And Fear, the demon pale, his sanguine shrine forsook

## XXXII.

"Then Greece arose, and to its bards and sages,  
In dream, the golden-pinioned Genii came,  
Even where they slept amid the night of ages,  
Steeping their hearts in the divinest flame  
Which thy breath kindled, Power of holiest name !  
And oft in cycles since, when darkness gave  
New weapons to thy foe, their sunlike fame  
Upon the combat shone—a light to save,  
Like paradise spread forth beyond the shadowy grave.

## XXXIII.

"Such is this conflict. When mankind doth strive  
With its oppressors in a strife of blood ;  
Or when free thoughts, like lightnings, are alive,  
And in each bosom of the multitude  
Justice and truth with custom's hydra brood  
Wage silent war ; when priests and kings dissemble  
In smiles or frowns their fierce disquietude ;  
When round pure hearts a host of hopes assemble ;  
The Snake and Eagle meet—the world's foundations tremble !

## XXXIV.

"Thou hast beheld that fight. When to thy home  
Thou dost return, steep not its hearth in tears ;  
Though thou mayst hear that earth is now become  
The tyrant's garbage, which to his compeers,  
The vile reward of their dishonoured years,  
He will dividing give.—The victor Fiend,  
Omnipotent of yore, now quails, and fears  
His triumph dearly won, which soon will lend  
An impulse swift and sure to his approaching end.

## XXXV.

"List, stranger, list ! Mine is an human form,  
Like that thou wearest—touch me—shrink not now !  
My hand thou feel'st is not a ghost's, but warm  
With human blood.—'Twas many years ago  
Since first my thirsting soul aspired to know  
The secrets of this wondrous world, when deep  
My heart was pierced with sympathy for woe  
Which could not be mine own—and thought did keep,  
In dream, unnatural watch beside an infant's sleep.

## XXXVI.

“Woe could not be mine own, since far from men  
I dwelt, a free and happy orphan child,  
By the sea-shore, in a deep mountain-glen ;  
And near the waves and through the forests wild  
I roamed, to storm and darkness reconciled,  
For I was calm while tempest shook the sky :  
But, when the breathless heavens in beauty smiled,  
I wept sweet tears, yet too tumultuously  
For peace, and clasped my hands aloft in exstasy.

## XXXVII.

“These were forebodings of my fate.—Before  
A woman’s heart beat in my virgin breast,  
It had been nurtured in divinest lore :  
A dying poet gave me books, and blessed  
With wild but holy talk the sweet unrest  
In which I watched him as he died away—  
A youth with hoary hair—a fleeting guest  
Of our lone mountains : and this lore did sway  
My spirit like a storm, contending there alway.

## XXXVIII.

“Thus the dark tale which history doth unfold  
I knew, but not, methinks, as others know,  
For they weep not ; and Wisdom had unrolled  
The clouds which hide the gulf of mortal woe,—  
(To few can she that warning vision show)—  
For I loved all things with intense devotion ;  
So that, when hope’s deep source in fullest flow,  
Like earthquake, did uplift the stagnant ocean  
Of human thoughts, mine shook beneath the wide emotion.

## XXXIX.

“When first the living blood through all these veins  
Kindled a thought in sense, great France sprang forth,  
And seized, as if to break, the ponderous chains  
Which bind in woe the nations of the earth.  
I saw, and started from my cottage-hearth ;  
And to the clouds and waves in tameless gladness  
Shrieked, till they caught immeasurable mirth,  
And laughed in light and music : soon sweet madness  
Was poured upon my heart, a soft and thrilling sadness.

## XL.

“Deep slumber fell on me ;—my dreams were fire,  
Soft and delightful thoughts did rest and hover  
Like shadows o’er my brain ; and strange desire,  
The tempest of a passion raging over  
My tranquil soul, its depths with light did cover,—  
Which passed ; and calm and darkness, sweeter far,  
Came—then I loved ; but not a human lover !  
For, when I rose from sleep, the Morning Star [were.  
Shone through the woodbine-wreaths which round my casement

## XLI.

“’Twas like an eye which seemed to smile on me.  
I watched till, by the sun made pale, it sank  
Under the billows of the heaving sea ;  
But from its beams deep love my spirit drank,  
And to my brain the boundless world now shrank  
Into one thought—one image—yes, for ever !  
Even like the dayspring poured on vapours dank,  
The beams of that one Star did shoot and quiver  
Through my benighted mind—and were extinguished never.

## XLII.

“The day passed thus. At night, methought in dream  
A shape of speechless beauty did appear :  
It stood like light on a careering stream  
Of golden clouds which shook the atmosphere ;—  
A wingèd youth. His radiant brow did wear  
The Morning Star : a wild dissolving bliss  
Over my frame he breathed, approaching near,  
And bent his eyes of kindling tenderness  
Near mine, and on my lips impressed a lingering kiss,—

## XLIII.

“And said : ‘A Spirit loves thee, mortal maiden :  
How wilt thou prove thy worth?’ Then joy and sleep  
Together fled ; my soul was deeply laden,  
And to the shore I went to muse and weep.  
But, as I moved, over my heart did creep  
A joy less soft but more profound and strong  
Than my sweet dream, and it forbade to keep  
The path of the sea-shore : that Spirit’s tongue  
Seemed whispering in my heart, and bore my steps along.

## XLIV.

"How, to that vast and peopled city led  
Which was a field of holy warfare then,  
I walked among the dying and the dead,  
And shared in fearless deeds with evil men,  
Calm as an angel in the dragon's den—  
How I braved death for liberty and truth,  
And spurned at peace and power and fame—and, when  
Those hopes had lost the glory of their youth,  
How sadly I returned—might move the hearer's ruth.

## XLV.

"Warm tears throng fast! the tale may not be said.  
Know then that, when this grief had been subdued,  
I was not left, like others, cold and dead.  
The Spirit whom I loved in solitude  
Sustained his child : the tempest-shaken wood,  
The waves, the fountains, and the hush of night,  
These were his voice ; and well I understood  
His smile divine when the calm sea was bright  
With silent stars, and heaven was breathless with delight.

## XLVI.

"In lonely glens, amid the roar of rivers,  
When the dim nights were moonless, have I known  
Joys which no tongue can tell ; my pale lip quivers  
When thought revisits them :—know thou alone  
That, after many wondrous years were flown,  
I was awakened by a shriek of woe ;  
And over me a mystic robe was thrown  
By viewless hands, and a bright star did glow  
Before my steps—the Snake then met his mortal foe."

## XLVII.

"Thou fear'st not then the Serpent on thy heart ?"  
"Fear it !" she said with brief and passionate cry,—  
And spake no more. That silence made me start.  
I looked, and we were sailing pleasantly,  
Swift as a cloud between the sea and sky,  
Beneath the rising moon seen far away ;  
Mountains of ice, like sapphire, piled on high,  
Hemming the horizon round, in silence lay  
On the still waters,—these we did approach alway.

## XLVIII.

And swift and swifter grew the vessel's motion,  
So that a dizzy trance fell on my brain.  
Wild music woke me : we had passed the ocean  
Which girds the pole, Nature's remotest reign—  
And we glode fast o'er a pellucid plain  
Of waters, azure with the noontide day.  
Etherial mountains shone around—a fane  
Stood in the midst, girt by green isles which lay  
On the blue sunny deep, resplendent far away.

## XLIX.

It was a temple such as mortal hand  
Has never built, nor exstasy or dream  
Reared in the cities of enchanted land.  
'Twas likest heaven ere yet day's purple stream  
Ebbs o'er the western forest, while the gleam  
Of the unrisen moon among the clouds  
Is gathering—when with many a golden beam  
The thronging constellations rush in crowds,  
Paving with fire the sky and the marmoreal floods :

## L.

Like what may be conceived of this vast dome  
When from the depths which thought can seldom pierce  
Genius beholds it rise (his native home,  
Girt by the deserts of the Universe),  
Yet nor in painting's light, nor mightier verse,<sup>1</sup>  
Nor sculpture's marble language, can invest  
That shape to mortal sense—such glooms immerse  
That incommunicable sight, and rest  
Upon the labouring brain and overburdened breast.

## LI.

Winding among the lawny islands fair,  
Whose bosmy forests starred the shadowy deep,  
The wingless boat paused where an ivory stair  
Its fretwork in the crystal sea did steep  
Encircling that vast fane's ærial heap.  
We disembarked, and through a portal wide  
We passed—whose roof, of moonstone carved, did keep  
A glimmering o'er the forms on every side,  
Sculptures like life and thought, immoveable, deep-eyed.

## LII.

We came to a vast hall whose glorious roof  
Was diamond, which had drunk the lightning's sheen  
In darkness, and now poured it through the woof  
Of spell-inwoven clouds hung there to screen  
Its blinding splendour. Through such veil was seen  
That work of subtlest power, divine and rare ;  
Orb above orb, with starry shapes between,  
And hornèd moons, and meteors strange and fair ;  
On night-black columns poised—one hollow hemisphere :

## LIII.

Ten-thousand columns in that quivering light  
Distinct—between whose shafts wound far away  
The long and labyrinthine aisles, more bright  
With their own radiance than the heaven of day.  
And on the jasper walls around there lay  
Paintings, the poesy of mightiest thought,  
Which did the Spirit's history display ;  
A tale of passionate change, divinely taught,  
Which in their wingèd dance unconscious genii wrought.

## LIV.

Beneath there sate on many a sapphire throne  
The great who had departed from mankind,  
A mighty senate ; some, whose white hair shone  
Like mountain-snow, mild, beautiful, and blind ;  
Some, female forms, whose gestures beamed with mind ;  
And ardent youths, and children bright and fair ;  
And some had lyres whose strings were intertwined  
With pale and clinging flames, which ever there  
Waked faint yet thrilling sounds that pierced the crystal air.

## LV.

One seat was vacant in the midst, a throne  
Reared on a pyramid like sculptured flame,  
Distinct with circling steps which rested on  
Their own deep fire. Soon as the woman came  
Into that hall, she shrieked the Spirit's name,  
And fell, and vanished slowly from the sight.  
Darkness arose from her dissolving frame,—  
Which, gathering, filled that dome of woven light,  
Blotting its spherèd stars with supernatural night.

## LVI.

Then first two glittering lights were seen to glide  
In circles on the amethystine floor,  
Small serpent eyes trailing from side to side,  
Like meteors on a river's grassy shore.  
They round each other rolled, dilating more  
And more—then rose, commingling into one,  
One clear and mighty planet hanging o'er  
A cloud of deepest shadow which was thrown  
Athwart the glowing steps and the crystalline throne.

## LVII.

The cloud which rested on that cone of flame  
Was cloven : beneath the planet sate a form  
Fairer than tongue can speak or thought may frame,  
The radiance of whose limbs rose-like and warm  
Flowed forth, and did with softest light inform  
The shadowy dome, the sculptures, and the state  
Of those assembled shapes—with clinging charm  
Sinking upon their hearts and mine. He sate  
Majestic yet most mild—calm yet compassionate.

## LVIII.

Wonder and joy a passing faintness threw  
Over my brow. A hand supported me,  
Whose touch was magic strength : an eye of blue  
Looked into mine, like moonlight, soothingly ;  
And a voice said :—"Thou must a listener be  
This day. Two mighty spirits now return,  
Like birds of calm, from the world's raging sea :  
They pour fresh light from hope's immortal urn.  
A tale of human power—despair not—list and learn !"

## LIX.

I looked, and lo ! one stood forth eloquently.  
His eyes were dark and deep, and the clear brow  
Which shadowed them was like the morning sky,  
The cloudless heaven of Spring, when in their flow  
Through the bright air the soft winds as they blow  
Wake the green world : his gestures did obey  
The oracular mind that made his features glow ;  
And, where his curvèd lips half-open lay,  
Passion's divinest stream had made impetuous way.



## LX.

Beneath the darkness of his outspread hair  
He stood thus beautiful. But there was One  
Who sate beside him like his shadow there,  
And held his hand—far lovelier. She was known  
To be thus fair by the few lines alone  
Which through her floating locks and gathered cloak,  
Glances of soul-dissolving glory, shone.  
None else beheld her eyes ; in him they woke  
Memories which found a tongue as thus he silence broke.

## CANTO II.

## I.

THE starlight smile of children, the sweet looks  
Of women, the fair breast from which I fed,  
The murmur of the unreposing brooks,  
And the green light which, shifting overhead,  
Some tangled bower of vines around me shed,  
The shells on the sea-sand, and the wild flowers,  
The lamplight through the rafters cheerly spread,  
And on the twining flax—in life's young hours  
These sights and sounds did nurse my spirit's folded powers.

## II.

In Argolis beside the echoing sea,  
Such impulses within my mortal frame  
Arose, and they were dear to memory,  
Like tokens of the dead :—but others came  
Soon, in another shape : the wondrous fame  
Of the past world, the vital words and deeds  
Of minds whom neither time nor change can tame,  
Traditions dark and old whence evil creeds  
Start forth, and whose dim shade a stream of poison feeds.

## III.

I heard, as all have heard, the various story  
Of human life, and wept unwilling tears.  
Feeble historians of its shame and glory,  
False disputants on all its hopes and fears,  
Victims who worshiped ruin, chroniclers  
Of daily scorn, and slaves who loathed their state,  
Yet, flattering Power, had given its ministers  
A throne of judgment in the grave—'twas fate  
That among such as these my youth should seek its mate.

## IV.

The land in which I lived by a fell bane  
Was withered up. Tyrants dwelt side by side,  
And stabled in our homes—until the chain  
Stifled the captive's cry, and to abide  
That blasting curse men had no shame. All vied  
In evil, slave and despot ; fear with lust  
Strange fellowship through mutual hate had tied,  
Like two dark serpents tangled in the dust,  
Which on the paths of men their mingling poison thrust.

## V.

Earth, our bright home, its mountains and its waters,  
And the ethereal shapes which are suspended  
Over its green expanse—and those fair daughters,  
The Clouds, of Sun and Ocean, who have blended  
The colours of the air since first extended  
It cradled the young World,—none wandered forth  
To see or feel : a darkness had descended  
On every heart. The light which shows its worth  
Must among gentle thoughts and fearless take its birth.

## VI.

This vital world, this home of happy spirits,  
Was as a dungeon to my blasted kind.  
All that Despair from murdered Hope inherits  
They sought, and, in their helpless misery blind,  
A deeper prison and heavier chains did find,  
And stronger tyrants:—a dark gulf before,  
The realm of a stern ruler, yawned ; behind,  
Terror and time conflicting drove, and bore  
On their tempestuous flood the shrieking wretch from shore.

## VII.

Out of that ocean's wrecks had Guilt and Woe  
Framed a dark dwelling for their homeless thought,  
And, starting at the ghosts which to and fro  
Glide o'er its dim and gloomy strand, had brought  
The worship thence which they each other taught.  
Well might men loathe their life ! well might they turn  
Even to the ills again from which they sought  
*Such* refuge after death ! well might they learn  
To gaze on this fair world with hopeless unconcern !

## VIII.

For they all pined in bondage ; body and soul,  
Tyrant and slave, victim and torturer, bent  
Before one Power, to which supreme control  
Over their will by their own weakness lent  
Made all its many names omnipotent ;  
All symbols of things evil, all divine ;  
And hymns of blood or mockery, which rent  
The air from all its fanes, did intertwine  
Imposture's impious toils round each discordant shrine.

## IX.

I heard, as all have heard, life's various story,  
And in no careless heart transcribed the tale ;  
But from the sneers of men who had grown hoary  
In shame and scorn, from groans of crowds made pale  
By famine, from a mother's desolate wail  
O'er her polluted child, from innocent blood  
Poured on the earth, and brows anxious and pale  
With the heart's warfare, did I gather food  
To feed my many thoughts—a tameless multitude.

## X.

I wandered through the wrecks of days departed  
Far by the desolated shore, when even  
O'er the still sea and jagged islets darted  
The light of moonrise ; in the northern heaven,  
Among the clouds near the horizon driven,  
The mountains lay beneath one planet pale ;  
Around me broken tombs and columns riven  
Looked vast in twilight, and the sorrowing gale  
Waked in those ruins grey its everlasting wail.

## XI.

I knew not who had framed these wonders then,  
Nor had I heard the story of their deeds ;  
But dwellings of a race of mightier men,  
And monuments of less ungentle creeds,  
Tell their own tale to him who wisely heeds  
The language which they speak ; and now to me  
The moonlight making pale the blooming weeds,  
The bright stars shining in the breathless sea,  
Interpreted those scrolls of mortal mystery.

## XII.

Such man has been, and such may yet become !  
Ay, wiser, greater, gentler, even than they  
Who on the fragments of yon shattered dome  
Have stamped the sign of power ! I felt the sway  
Of the vast stream of ages bear away  
My floating thoughts—my heart beat loud and fast—  
Even as a storm let loose beneath the ray  
Of the still moon, my spirit onward passed,  
Beneath truth's steady beams upon its tumult cast.

## XIII.

"It shall be thus no more ! too long, too long,  
Sons of the glorious dead, have ye lain bound  
In darkness and in ruin !—Hope is strong,  
Justice and Truth their wingèd child have found.—  
Awake ! arise ! until the mighty sound  
Of your career shall scatter in its gust  
The thrones of the oppressor, and the ground  
Hide the last altar's unregarded dust,  
Whose idol has so long betrayed your impious trust !

## XIV.

"It must be so—I will arise and waken  
The multitude, and, like a sulphurous hill  
Which on a sudden from its snows has shaken  
The swoon of ages, it shall burst, and fill  
The world with cleansing fire ; it must, it will—  
It may not be restrained !—And who shall stand  
Amid the rocking earthquake steadfast still,  
But Laon ? on high freedom's desert land  
A tower whose marble walls the leaguèd storms withstand !"

## XV.

One summer night, in commune with the hope  
Thus deeply fed, amid those ruins grey  
I watched beneath the dark sky's starry cope ;  
And ever, from that hour, upon me lay  
The burden of this hope,—and night or day,  
In vision or in dream, clove to my breast.  
Among mankind, or when gone far away  
To the lone shores and mountains, 'twas a guest  
Which followed where I fled, and watched when I did rest.

## XVI.

These hopes found words through which my spirit sought  
To weave a bondage of such sympathy  
As might create some response to the thought  
Which ruled me now—and as the vapours lie  
Bright in the outspread morning's radiancy,  
So were these thoughts invested with the light  
Of language ; and all bosoms made reply  
On which its lustre streamed, whene'er it might  
Through darkness wide and deep those trancèd spirits smite.

## XVII.

Yes, many an eye with dizzy tears was dim :  
And oft I thought to clasp my own heart's brother  
When I could feel the listener's senses swim,  
And hear his breath its own swift gaspings smother  
Even as my words evoked them—and another,  
And yet another, I did fondly deem,  
Felt that we all were sons of one great mother ;  
And the cold truth such sad reverse did seem  
As to awake in grief from some delightful dream.

## XVIII.

Yes, oft beside the ruined labyrinth  
Which skirts the hoary caves of the green deep  
Did Laon and his friend, on one grey plinth,  
Round whose worn base the wild waves hiss and leap,  
Resting at eve, a lofty converse keep:  
And that his friend was false may now be said  
Calmly—that he, like other men, could weep  
Tears which are lies, and could betray and spread  
Snares for that guileless heart which for his own had bled.

## XIX.

Then, had no great aim recompensed my sorrow,  
I must have sought dark respite from its stress  
In dreamless rest, in sleep that sees no morrow :  
For to tread life's dismaying wilderness  
Without one smile to cheer, one voice to bless,  
Amid the snares and scoffs of humankind,  
Is hard. But I betrayed it not, nor less,  
With love that scorned return, sought to unbind  
The interwoven clouds which make its wisdom blind.

## XX.

With deathless minds, which leave where they have passed  
A path of light, my soul communion knew ;  
Till from that glorious intercourse, at last,  
As from a mine of magic store, I drew  
Words which were weapons ;—round my heart there grew  
The adamantine armour of their power,  
And from my fancy wings of golden hue  
Sprang forth. Yet not alone from wisdom's tower,  
A minister of truth, these plumes young Laon bore.

## XXI.

An orphan with my parents lived, whose eyes  
Were lodestars of delight which drew me home  
When I might wander forth ; nor did I prize  
Aught human thing beneath heaven's mighty dome  
Beyond this child. So, when sad hours were come,  
And baffled hope like ice still clung to me,  
Since kin were cold, and friends had now become  
Heartless and false, I turned from all to be,  
Cythna, the only source of tears and smiles to thee.

## XXII.

What wert thou then? A child most infantine,  
Yet wandering far beyond that innocent age  
In all but its sweet looks and mien divine :  
Even then, methought, with the world's tyrant rage  
A patient warfare thy young heart did wage,  
When those soft eyes of scarcely conscious thought  
Some tale or thine own fancies would engage  
To overflow with tears, or converse fraught  
With passion o'er their depths its fleeting light had wrought.

## XXIII.

She moved upon this earth a shape of brightness,  
A power that from its objects scarcely drew  
One impulse of her being—in her lightness  
Most like some radiant cloud of morning dew  
Which wanders through the waste air's pathless blue  
To nourish some far desert ; she did seem,  
Beside me, gathering beauty as she grew,  
Like the bright shade of some immortal dream  
Which walks when tempest sleeps the wave of life's dark stream.

## XXIV.

As mine own shadow was this child to me,  
A second self, far dearer and more fair,  
Which clothed in undissolving radiancy  
All those steep paths which languor and despair  
Of human things had made so dark and bare,  
But which I trod alone ; nor, till bereft  
Of friends, and overcome by lonely care,  
Knew I what solace for that loss was left,  
Though by a bitter wound my trusting heart was cleft.

## XXV.

Once she was dear ; now she was all I had  
To love in human life—this playmate sweet,  
This child of twelve years old. So she was made  
My sole associate, and her willing feet  
Wandered with mine where earth and ocean meet,  
Beyond the ærial mountains whose vast cells  
The unrepousing billows ever beat,  
Through forests wide and old, and lawny dells  
Where boughs of incense droop over the emerald wells.

## XXVI.

And warm and light I felt her clasping hand  
When twined in mine : she followed where I went.  
Through the lone paths of our immortal land.  
It had no waste but some memorial lent  
Which strung me to my toil—some monument  
Vital with mind : then Cythna by my side,  
Until the bright and beaming day were spent,  
Would rest, with looks entreating to abide,  
Too earnest and too sweet ever to be denied.

## XXVII.

And soon I could not have refused her. Thus,  
For ever, day and night, we two were ne'er  
Parted, but when brief sleep divided us :  
And, when the pauses of the lulling air  
Of noon beside the sea had made a lair  
For her soothed senses, in my arms she slept ;  
And I kept watch over her slumbers there,  
While, as the shifting visions o'er her swept,  
Amid her innocent rest by turns she smiled and wept :—



## XXVIII.

And in the murmur of her dreams was heard  
Sometimes the name of Laon. Suddenly  
She would arise, and, like the secret bird  
Whom sunset wakens, fill the shore and sky  
With her sweet accents—a wild melody—  
Hymns which my soul had woven to freedom, strong  
The source of passion, whence they rose, to be ;  
Triumphant strains which, like a spirit's tongue,  
To the enchanted waves that child of glory sung—

## XXIX.

Her white arms lifted through the shadowy stream  
Of her loose hair. Oh excellently great  
Seemed to me then my purpose, the vast theme  
Of those impassioned songs ! when Cythna sate  
Amid the calm which rapture doth create  
After its tumult ; her heart vibrating,  
Her spirit o'er the ocean's floating state  
From her deep eyes far wandering, on the wing  
Of visions that were mine, beyond its utmost spring.

## XXX.

For, before Cythna loved it, had my song  
Peopled with thoughts the boundless universe,  
A mighty congregation, which were strong,  
Where'er they trod the darkness, to disperse  
The cloud of that unutterable curse  
Which clings upon mankind :—all things became  
Slaves to my holy and heroic verse,  
Earth, sea and sky, the planets, life and fame,  
And fate, or whate'er else binds the world's wondrous frame.

## XXXI.

And this beloved child thus felt the sway  
Of my conceptions, gathering like a cloud  
The very wind on which it rolls away.  
Hers too were all my thoughts ere yet, endowed  
With music and with light, their fountains flowed  
In poesy ; and her still and earnest face,  
Pallid with feelings which intensely glowed  
Within, was turned on mine with speechless grace,  
Watching the hopes which there her heart had learned to trace.

## XXXII.

In me communion with this purest being  
Kindled intenser zeal, and made me wise  
In knowledge, which in hers mine own mind seeing  
Left in the human world few mysteries.  
How without fear of evil or disguise  
Was Cythna!—what a spirit strong and mild,  
Which death or pain or peril could despise,  
Yet melt in tenderness! what genius wild  
Yet mighty was enclosed within one simple child!

## XXXIII.

New lore was this: Old age, with its grey hair,  
And wrinkled legends of unworthy things,  
And icy sneers, is nought. It cannot dare  
To burst the chains which life for ever flings  
On the entangled soul's aspiring wings;  
So is it cold and cruel, and is made  
The careless slave of that dark Power which brings  
Evil, like blight, on man, who, still betrayed,  
Laughs o'er the grave in which his living hopes are laid.

## XXXIV.

Nor are the strong and the severe to keep  
The empire of the world. Thus Cythna taught  
Even in the visions of her eloquent sleep,  
Unconscious of the power through which she wrought  
The woof of such intelligible thought;  
As from the tranquil strength which cradled lay  
In her smile-peopled rest, my spirit sought  
Why the deceiver and the slave has sway  
O'er heralds so divine of truth's arising day.

## XXXV.

Within that fairest form the female mind,  
Untainted by the poison-clouds which rest  
On the dark world, a sacred home did find:  
But else from the wide earth's maternal breast  
Victorious Evil, which had dispossessed  
All native power, had those fair children torn,  
And made them slaves to soothe his vile unrest,  
And minister to lust its joys forlorn,  
Till they had learned to breathe the atmosphere of scorn.

## XXXVI.

This misery was but coldly felt, till she  
Became my only friend, who had endued  
My purpose with a wider sympathy.  
Thus Cythna mourned with me the servitude  
In which the half of humankind were mewed,  
Victims of lust and hate, the slaves of slaves :  
She mourned that grace and power were thrown as food  
To the hyæna Lust, who among graves  
Over his loathèd meal, laughing in agony, raves.

## XXXVII.

And I, still gazing on that glorious child,  
Even as these thoughts flashed o'er her :—" Cythna sweet,  
Well with the world art thou unreconciled ;  
Never will peace and human nature meet,  
Till free and equal man and woman greet  
Domestic peace ; and, ere this power can make  
In human hearts its calm and holy seat,  
This slavery must be broken." As I spake,  
From Cythna's eyes a light of exultation brake.

## XXXVIII.

She replied earnestly :—" It shall be mine,  
This task,—mine, Laon !—Thou hast much to gain ;  
Nor wilt thou at poor Cythna's pride repine,  
If she should lead a happy female train  
To meet thee over the rejoicing plain,  
When myriads at thy call shall throng around  
The Golden City."—Then the child did strain  
My arm upon her tremulous heart, and wound  
Her own about my neck, till some reply she found.

## XXXIX.

I smiled, and spake not.—" Wherefore dost thou smile  
At what I say ? Laon, I am not weak ;  
And, though my cheek might become pale the while,  
With thee, if thou desirest, will I seek,  
Through their array of banded slaves, to wreak  
Ruin upon the tyrants. I had thought  
It was more hard to turn my unpractised cheek  
To scorn and shame ; and this beloved spot,  
And thee, O dearest friend, to leave and murmur not.

## XL.

"Whence came I what I am? Thou, Laon, knowest  
How a young child should thus undaunted be ;  
Methinks it is a power which thou bestowest,  
Through which I seek, by most resembling thee,  
So to become most good and great and free ;  
Yet, far beyond this ocean's utmost roar,  
In towers and huts are many like to me,  
Who, could they see thine eyes, or feel such lore  
As I have learnt from them, like me would fear no more.

## XLI.

"Think'st thou that I shall speak unskilfully,  
And none will heed me? I remember now  
How once a slave in tortures doomed to die  
Was saved because in accents sweet and low  
He sang a song his judge loved long ago,  
As he was led to death.—All shall relent  
Who hear me—tears, as mine have flowed, shall flow,  
Hearts beat as mine now beats, with such intent  
As renovates the world ; a will omnipotent !

## XLII.

"Yes, I will tread pride's golden palaces,  
Through penury's roofless huts and squalid cells  
Will I descend, where'er in abjectness  
Woman with some vile slave her tyrant dwells ;  
There with the music of thine own sweet spells  
Will disenchant the captives, and will pour  
For the despairing, from the crystal wells  
Of thy deep spirit, reason's mighty lore,—  
And power shall then abound, and hope arise once more.

## XLIII.

"Can man be free if woman be a slave?  
Chain one who lives, and breathes this boundless air,  
To the corruption of a closèd grave !  
Can they whose mates are beasts condemned to bear  
Scorn heavier far than toil or anguish dare  
To trample their oppressors? In their home,  
Among their babes, thou know'st a curse would wear  
The shape of woman—hoary Crime would come  
Behind, and Fraud rebuild Religion's tottering dome.

## XLIV.

"I am a child :—I would not yet depart.  
When I go forth alone, bearing the lamp  
Aloft which thou hast kindled in my heart,  
Millions of slaves from many a dungeon damp  
Shall leap in joy, as the benumbing cramp  
Of ages leaves their limbs. No ill may harm  
Thy Cythna ever : Truth her radiant stamp<sup>1</sup>  
Has fixed, as an invulnerable charm,  
Upon her children's brow, dark Falsehood to disarm.

## XLV.

"Wait yet awhile for the appointed day.  
Thou wilt depart, and I with tears shall stand  
Watching thy dim sail skirt the ocean grey ;  
Amid the dwellers of this lonely land  
I shall remain alone—and thy command  
Shall then dissolve the world's unquiet trance,  
And, multitudinous as the desert sand  
Borne on the storm, its millions shall advance,  
Thronging round thee, the light of their deliverance.

## XLVI.

"Then (like the forests of some pathless mountain  
Which from remotest glens two warring winds  
Involve in fire which not the loosened fountain  
Of broadest floods might quench) shall all the kinds  
Of evil catch from our uniting minds  
The spark which must consume them ;—Cythna then  
Will have cast off the impotence that binds  
Her childhood now, and through the paths of men  
Will pass, as the charmed bird that haunts the serpent's den.

## XLVII.

"We part !—O Laon, I must dare, nor tremble,  
To meet those looks no more !—Oh heavy stroke !  
Sweet brother of my soul, can I dissemble  
The agony of this thought ?"—As thus she spoke,  
The gathered sobs her quivering accents broke,  
And in my arms she hid her beating breast.  
I remained still for tears. Sudden she woke  
As one awakes from sleep, and wildly pressed  
My bosom, her whole frame impetuously possessed.

## XLVIII.

"We part to meet again. But yon blue waste,  
Yon desert wide and deep, holds no recess  
Within whose happy silence, thus embraced,  
We might survive all ills in one caress :  
Nor doth the grave—I fear 'tis passionless—  
Nor yon cold vacant heaven :—we meet again  
Within the minds of men, whose lips shall bless  
Our memory, and whose hopes its light retain,  
When these dissevered bones are trodden in the plain."

## XLIX.

I could not speak, though she had ceased ; for now  
The fountains of her feeling, swift and deep,  
Seemed to suspend the tumult of their flow.  
So we arose, and by the starlight steep  
Went homeward—neither did we speak nor weep,  
But, pale, were calm with passion. Thus subdued,  
Like evening shades that o'er the mountains creep,  
We moved towards our home ; where, in this mood,  
Each from the other sought refuge in solitude.

## CANTO III.

## I.

WHAT thoughts had sway o'er Cythna's lonely slumber  
That night I know not ; but my own did seem  
As if they might ten-thousand years outnumber  
Of waking life, the visions of a dream  
Which hid in one dim gulf the troubled stream  
Of mind ; a boundless chaos wild and vast,  
Whose limits yet were never memory's theme :  
And I lay struggling as its whirlwinds passed,  
Sometimes for rapture sick, sometimes for pain aghast.

## II.

Two hours, whose mighty circle did embrace  
More time than might make grey the infant world,  
Rolled thus, a weary and tumultuous space.  
When the third came, like mist on breezes curled,  
From my dim sleep a shadow was unfurled.  
Methought, upon the threshold of a cave  
I sate with Cythna ; drooping briony, pearled  
With dew from the wild streamlet's shattered wave,  
Hung, where we sate to taste the joys which Nature gave.

## III.

We lived a day as we were wont to live ;  
But Nature had a robe of glory on,  
And the bright air o'er every shape did weave  
Intenser hues, so that the herbless stone,  
The leafless bough among the leaves alone,  
Had being clearer than its own could be,—  
And Cythna's pure and radiant self was shown,  
In this strange vision, so divine to me  
That, if I loved before, now love was agony.

## IV.

Morn fled, noon came, evening, then night, descended,  
And we prolonged calm talk beneath the sphere  
Of the calm moon—when suddenly was blended  
With our repose a nameless sense of fear ;  
And from the cave behind I seemed to hear  
Sounds gathering upwards—accents incomplete  
And stifled shrieks,—and now, more near and near,  
A tumult and a rush of thronging feet  
The cavern's secret depths beneath the earth did beat.

## V.

The scene was changed, and away, away, away,  
Through the air and over the sea we sped,  
And Cythna in my sheltering bosom lay,  
And the winds bore me; through the darkness spread  
Around, the gaping earth then vomited  
Legions of foul and ghastly shapes, which hung  
Upon my flight, and ever, as we fled,  
They plucked at Cythna. Soon to me then clung  
A sense of actual things those monstrous dreams among.

## VI.

And I lay struggling in the impotence  
Of sleep, while outward life had burst its bound,—  
Though, still deluded, strove the tortured sense  
To its dire wanderings to adapt the sound  
Which in the light of morn was poured around  
Our dwelling. Breathless, pale, and unaware,  
I rose ; and all the cottage crowded found  
With armed men, whose glittering swords were bare,  
And whose degraded limbs the tyrant's garb did wear.

## VII.

And, ere with rapid lips and gathered brow  
I could demand the cause, a feeble shriek—  
It was a feeble shriek, faint, far, and low—  
Arrested me. My mien grew calm and meek,  
And, grasping a small knife, I went to seek  
That voice among the crowd—'twas Cythna's cry !  
Beneath most calm resolve did agony wreak  
Its whirlwind rage :—so I passed quietly,  
Till I beheld where bound that dearest child did lie.



## VIII.

I started to behold her, for delight  
And exultation, and a joyance free,  
Solemn, serene, and lofty, filled the light  
Of the calm smile with which she looked on me :  
So that I feared some brainless exstasy,  
Wrought from that bitter woe, had wildered her.  
“Farewell ! farewell !” she said, as I drew nigh.  
“At first my peace was marred by this strange stir :  
Now I am calm as truth—its chosen minister.

## IX.

“Look not so, Laon—say farewell in hope :  
These bloody men are but the slaves who bear  
Their mistress to her task. It was my scope  
The slavery where they drag me now to share,  
And among captives willing chains to wear  
Awhile—the rest thou know’st. Return, dear friend !  
Let our first triumph trample the despair  
Which would ensnare us now ; for, in the end,  
In victory or in death our hopes and fears must blend.”

## X.

These words had fallen on my unheeding ear,  
Whilst I had watched the motions of the crew  
With seeming-careless glance ; not many were  
Around her, for their comrades just withdrew  
To guard some other victim—so I drew  
My knife, and with one impulse, suddenly,  
All unaware three of their number slew,  
And grasped a fourth by the throat, and with loud cry  
My countrymen invoked to death or liberty.

## XI.

What followed then I know not—for a stroke  
On my raised arm and naked head came down,  
Filling my eyes with blood.—When I awoke,  
I felt that they had bound me in my swoon,  
And up a rock which overhangs the town,  
By the steep path, were bearing me : below  
The plain was filled with slaughter,—overthrown  
The vineyards and the harvests, and the glow  
Of blazing roofs shone far o’er the white ocean’s flow.

## XII.

Upon that rock a mighty column stood  
Whose capital seemed sculptured in the sky,  
Which to the wanderers o'er the solitude  
Of distant seas, from ages long gone by,  
Had made a landmark ; o'er its height to fly  
Scarcely the cloud, the vulture, or the blast,  
Has power—and, when the shades of evening lie  
On earth and ocean, its carved summits cast  
The sunken daylight far through the ærial waste.

## XIII.

They bore me to a cavern in the hill  
Beneath that column, and unbound me there.  
And one did strip me stark ; and one did fill  
A vessel from the putrid pool ; one bare  
A lighted torch ; and four with friendless care  
Guided my steps the cavern-paths along.  
Then up a steep and dark and narrow stair  
We wound, until the torch's fiery tongue  
Amid the gushing day beamless and pallid hung.

## XIV.

They raised me to the platform of the pile,  
That column's dizzy height : the grate of brass,  
Through which they thrust me, open stood the while,  
As to its ponderous and suspended mass,  
With chains which eat into the flesh, alas !  
With brazen links, my naked limbs they bound :  
The grate, as they departed to repass,  
With horrid clangour fell, and the far sound  
Of their retiring steps in the dense gloom was drowned.

## XV.

The noon was calm and bright :—around that column  
The overhanging sky and circling sea  
Spread forth, in silentness profound and solemn,  
The darkness of brief frenzy cast on me,  
So that I knew not my own misery :  
The islands and the mountains in the day  
Like clouds reposed afar ; and I could see  
The town among the woods below that lay,  
And the dark rocks which bound the bright and glassy bay.

## XVI.

It was so calm that scarce the feathery weed  
Sown by some eagle on the topmost stone  
Swayed in the air:—so bright that noon did breed  
No shadow in the sky beside mine own—  
Mine, and the shadow of my chain alone.  
Below, the smoke of roofs involved in flame  
Rested like night; all else was clearly shown  
In that broad glare,—yet sound to me none came,  
But of the living blood that ran within my frame.

## XVII.

The peace of madness fled, and ah too soon  
A ship was lying on the sunny main!  
Its sails were flagging in the breathless noon—  
Its shadow lay beyond. That sight again  
Waked with its presence in my tranced brain  
The stings of a known sorrow, keen and cold:  
I knew that ship bore Cythna o'er the plain  
Of waters, to her blighting slavery sold,  
And watched it with such thoughts as must remain untold.

## XVIII.

I watched, until the shades of evening wrapped  
Earth like an exhalation. Then the bark  
Moved, for that calm was by the sunset snapped.  
It moved a speck upon the ocean dark:  
Soon the wan stars came forth, and I could mark  
Its path no more. I sought to close mine eyes,  
But, like the balls, their lids were stiff and stark;  
I would have risen, but ere that I could rise  
My parched skin was split with piercing agonies.

## XIX.

I gnawed my brazen chain, and sought to sever  
Its adamantine links, that I might die;  
O Liberty! forgive the base endeavour,  
Forgive me if, reserved for victory,  
The champion of thy faith e'er sought to fly!—  
That starry night, with its clear silence, sent  
Tameless resolve which laughed at misery  
Into my soul—linked remembrance lent  
To that such power, to me such a severe content.

## XX.

To breathe, to be, to hope—or to despair  
And die—I questioned not ; nor, though the sun,  
Its shafts of agony kindling through the air,  
Moved over me,—nor though, in evening dun,  
Or when the stars their visible courses run,  
Or morning, the wide universe was spread  
In dreary calmness round me, did I shun  
Its presence, nor seek refuge with the dead  
From one faint hope whose flower a dropping poison she d.

## XXI.

Two days thus passed. I neither raved nor died.  
Thirst raged within me, like a scorpion's nest  
Built in mine entrails ; I had spurned 'aside  
The water-vessel while despair possessed  
My thoughts, and now no drop remained. The uprest  
Of the third sun brought hunger—but the crust  
Which had been left was to my craving breast  
Fuel, not food. I chewed the bitter dust,  
And bit my bloodless arm, and licked the brazen rust.

## XXII.

My brain began to fail when the fourth morn  
Burst o'er the golden isles. A fearful sleep,  
Which through the caverns dreary and forlorn  
Of the riven soul sent its foul dreams to sweep  
With whirlwind swiftness—a fall far and deep—  
A gulf, a void, a sense of senselessness—  
These things dwelt in me, even as shadows keep  
Their watch in some dim charnel's loneliness,—  
A shoreless sea, a sky sunless and planetless.

## XXIII.

The forms which peopled this terrific trance  
I well remember. Like a choir of devils,  
Around me they involved a giddy dance ;  
Legions seemed gathering from the misty levels  
Of ocean to supply those ceaseless revels,—  
Foul ceaseless shadows :—thought could not divide  
The actual world from these entangling evils,  
Which so bemocked themselves that I descried  
All shapes like mine own self hideously multiplied.

## XXIV.

The sense of day and night, of false and true,  
Was dead within me. Yet two visions burst  
That darkness. One, as since that hour I knew,  
Was not a phantom of the realms accursed  
Where then my spirit dwelt—but, of the first,  
I know not yet was it a dream or no.  
But both, though not distincter, were immersed  
In hues which, when through memory's waste they flow,  
Make their divided streams more bright and rapid now.

## XXV.

Methought that grate was lifted, and the seven  
Who brought me thither four stiff corpses bare,  
And from the frieze to the four winds of heaven  
Hung them on high by the entangled hair ;  
Swarthy were three—the fourth was very fair.  
As they retired, the golden moon upsprung,  
And eagerly, out in the giddy air  
Leaning that I might eat, I stretched and clung  
Over the shapeless depth in which those corpses hung.

## XXVI.

A woman's shape, now lank and cold and blue,  
The dwelling of the many-coloured worm,  
Hung there ; the white and hollow cheek I drew  
To my dry lips—What radiance did inform  
Those horny eyes ? whose was that withered form ?  
Alas, alas ! it seemed that Cythna's ghost  
Laughed in those looks, and that the flesh was warm  
Within my teeth !—A whirlwind keen as frost  
Then in its sinking gulf my sickening spirit tossed.

## XXVII.

Then seemed it that a tameless hurricane  
Arose, and bore me in its dark career  
Beyond the sun, beyond the stars that wane  
On the verge of formless space : it languished there,  
And, dying, left a silence lone and drear,  
More horrible than famine. In the deep  
The shape of an old man did then appear,  
Stately and beautiful ; that dreadful sleep  
His heavenly smiles dispersed, and I could wake and weep.

## XXVIII.

And, when the blinding tears had fallen, I saw  
That column and those corpses and the moon,  
And felt the poisonous tooth of hunger gnaw  
My vitals : I rejoiced, as if the boon  
Of senseless death would be accorded soon ;—  
When from that stony gloom a voice arose,  
Solemn and sweet as when low winds attune  
The midnight pines ; the grate did then uncloze,  
And on that reverend form the moonlight did repose.

## XXIX.

He struck my chains, and gently spake and smiled ;  
As they were loosened by that hermit old,  
Mine eyes were of their madness half beguiled,  
To answer those kind looks.—He did enfold  
His giant arms around me, to uphold  
My wretched frame ; my scorched limbs he wound  
In linen moist and balmy, and as cold  
As dew to drooping leaves : the chain, with sound  
Like earthquake, through the chasm of that steep stair did bound,

## XXX.

As, lifting me, it fell.—What next I heard  
Were billows leaping on the harbour-bar,  
And the shrill sea-wind, whose breath idly stirred  
My hair ;—I looked abroad, and saw a star  
Shining beside a sail, and distant far  
That mountain and its column, the known mark  
Of those who in the wide deep wandering are,—  
So that I feared some spirit fell and dark  
In trance had laid me thus within a fiendish bark.<sup>1</sup>

## XXXI.

For now indeed over the salt sea-billow  
I sailed : yet dared not look upon the shape  
Of him who ruled the helm, although the pillow  
For my light head was hollowed in his lap,  
And my bare limbs his mantle did enwrap,—  
Fearing it was a fiend. At last, he bent  
O'er me his aged face ; as if to snap  
Those dreadful thoughts, the gentle grandsire bent,  
And to my inmost soul his soothing looks he sent.

## XXXII.

A soft and healing potion to my lips  
At intervals he raised—now looked on high,  
To mark if yet the starry giant dips  
His zone in the dim sea—now cheeringly,  
Though he said little, did he speak to me.  
“It is a friend beside thee—take good cheer,  
Poor victim, thou art now at liberty !”  
I joyed as those, a human tone to hear,  
Who in cells deep and lone have languished many a year :—

## XXXIII.

A dim and feeble joy, whose glimpses oft  
Were quenched in a relapse of wildering dreams.  
Yet still methought we sailed, until aloft  
The stars of night grew pallid, and the beams  
Of morn descended on the ocean-streams ;  
And still that aged man, so grand and mild,  
Tended me, even as some sick mother seems  
To hang in hope over a dying child,  
Till in the azure east darkness again was piled.

## XXXIV.

And then the night-wind, steaming from the shore,  
Sent odours dying sweet across the sea,  
And the swift boat the little waves which bore  
Were cut by its keen keel, though slantingly ;  
Soon I could hear the leaves sigh, and could see  
The myrtle-blossoms starring the dim grove,  
As past the pebbly beach the boat did flee  
On sidelong wing into a silent cove,  
Where ebon pines a shade under the starlight wove.

## CANTO IV.

## I.

THE old man took the oars, and soon the bark  
Smote on the beach beside a tower of stone.  
It was a crumbling heap whose portal dark  
With blooming ivy-trails was overgrown ;  
Upon whose floor the spangling sands were strown,  
And rarest sea-shells, which the eternal flood,  
Slave to the mother of the months, had thrown  
Within the walls of that grey tower, which stood  
A changeling of man's art nursed amid Nature's brood.

## II.

When the old man his boat had anchorèd,  
He wound me in his arms with tender care ;  
And very few but kindly words he said,  
And bore me through the tower adown a stair,  
Whose smooth descent some ceaseless step to wear  
For many a year had fallen.—We came at last  
To a small chamber which with mosses rare  
Was tapestried, where me his soft hands placed  
Upon a couch of grass and oak-leaves interlaced.

## III.

The moon was darting through the lattices  
Its yellow light, warm as the beams of day—  
So warm that, to admit the dewy breeze,  
The old man opened them ; the moonlight lay  
Upon a lake whose waters wove their play  
Even to the threshold of that lonely home :  
Within was seen in the dim wavering ray  
The antique sculptured roof, and many a tome  
Whose lore had made that sage all that he had become.



## IV.

The rock-built barrier of the sea was past,—  
And I was on the margin of a lake,  
A lonely lake, amid the forests vast  
And snowy mountains.—Did my spirit wake  
From sleep as many-coloured as the snake  
That girds eternity? in life and truth  
Might not my heart its cravings ever slake?  
Was Cythna then a dream, and all my youth,  
And all its hopes and fears, and all its joy and ruth?

## V.

Thus madness came again,—a milder madness  
Which darkened nought but time's unquiet flow  
With supernatural shades of clinging sadness.  
That gentle hermit, in my helpless woe,  
By my sick couch was busy to and fro,  
Like a strong spirit ministrant of good.  
When I was healed, he led me forth to show  
The wonders of his sylvan solitude,  
And we together sate by that isle-fretted flood.

## VI.

He knew his soothing words to weave with skill,  
From all my madness told : like mine own heart,  
Of Cythna would he question me, until  
That thrilling name had ceased to make me start,  
From his familiar lips. It was not art,  
Of wisdom and of justice when he spoke—  
When mid soft looks of pity there would dart  
A glance as keen as is the lightning's stroke  
When it doth rive the knots of some ancestral oak.

## VII.

Thus slowly from my brain the darkness rolled ;  
My thoughts their due array did re-assume  
Through the enchantments of that hermit old.  
Then I bethought me of the glorious doom  
Of those who sternly struggle to relume  
The lamp of hope o'er man's bewildered lot ;  
And, sitting by the waters in the gloom  
Of eve, to that friend's heart I told my thought—  
That heart which had grown old, but had corrupted not.

## VIII.

That hoary man had spent his livelong age  
In converse with the dead who leave the stamp  
Of ever-burning thoughts on many a page,  
When they are gone into the senseless damp  
Of graves : his spirit thus became a lamp  
Of splendour, like to those on which it fed.  
Through peopled haunts, the city and the camp,  
Deep thirst for knowledge had his footsteps led,  
And all the ways of men among mankind he read.

## IX.

But custom maketh blind and obdurate  
The loftiest hearts :—he had beheld the woe  
In which mankind was bound, but deemed that fate  
Which made them abject would preserve them so ;  
And in such faith, some steadfast joy to know,  
He sought this cell. But, when fame went abroad  
That one in Argolis did undergo  
Torture for liberty, and that the crowd  
High truths from gifted lips had heard and understood,

## X.

And that the multitude was gathering wide,—  
His spirit leaped within his aged frame ;  
In lonely peace he could no more abide,  
But to the land on which the victor's flame  
Had fed, my native land, the hermit came.  
Each heart was there a shield, and every tongue  
Was as a sword, of truth—young Laon's name  
Rallied their secret hopes, though tyrants sung  
Hymns of triumphant joy our scattered tribes among.

## XI.

He came to the lone column on the rock,  
And with his sweet and mighty eloquence  
The hearts of those who watched it did unlock,  
And made them melt in tears of penitence.  
They gave him entrance free to bear me thence.  
“ Since this,” the old man said, “ seven years are spent  
While slowly truth on thy benighted sense  
Has crept ; the hope which wildered it has lent  
Meanwhile to me the power of a sublime intent.

## XII.

“ Yes, from the records of my youthful state,  
And from the lore of bards and sages old,  
From whatsoever my wakened thoughts create  
Out of the hopes of thine aspirings bold,  
Have I collected language to unfold  
Truth to my countrymen ; from shore to shore  
Doctrines of human power my words have told ;  
They have been heard, and men aspire to more  
Than they have ever gained or ever lost of yore.

## XIII.

“ In secret chambers parents read, and weep,  
My writings to their babes, no longer blind ;  
And young men gather when their tyrants sleep,  
And vows of faith each to the other bind ;  
And marriageable maidens, who have pined  
With love till life seemed melting through their look,  
A warmer zeal, a nobler hope, now find ;  
And every bosom thus is rapt and shook,  
Like autumn’s myriad leaves in one swoln mountain-brook.

## XIV.

“ The tyrants of the Golden City tremble  
At voices which are heard about the streets ;  
The ministers of fraud can scarce dissemble  
The lies of their own heart,—but, when one meets  
Another at the shrine, he inly weets,  
Though he says nothing, that the truth is known ;  
Murderers are pale upon the judgment-seats ;  
And gold grows vile even to the wealthy crone ;  
And laughter fills the fane, and curses shake the throne.

## XV.

“ Kind thoughts and mighty hopes and gentle deeds  
Abound ; for fearless love, and the pure law  
Of mild equality and peace, succeeds  
To faiths which long have held the world in awe,  
Bloody and false and cold. As whirlpools draw  
All wrecks of ocean to their chasm, the sway  
Of thy strong genius, Laon, which foresaw  
This hope, compels all spirits to obey  
Which round thy secret strength now throng in wide array.

## XVI.

“For I have been thy passive instrument”—  
    (As thus the old man spake, his countenance  
Gleamed on me like a spirit’s). “Thou hast lent  
    To me, to all, the power to advance  
    Towards this unforeseen deliverance  
From our ancestral chains—ay, thou didst rear  
    That lamp of hope on high which time nor chance  
Nor change may not extinguish ; and my share  
Of good was o’er the world its gathered beams to bear.

## XVII.

“But I, alas ! am both unknown and old ;  
    And, though the woof of wisdom I know well  
To dye in hues of language, I am cold  
    In seeming, and the hopes which inly dwell  
    My manners note that I did long repel ;—  
But Laon’s name to the tumultuous throng  
    Were like the star whose beams the waves compel,  
And tempests, and his soul-subduing tongue  
Were as a lance to quell the mailed crest of Wrong.

## XVIII.

“Perchance blood need not flow, if thou at length  
    Wouldst rise ; perchance the very slaves would spare  
Their brethren and themselves. Great is the strength  
    Of words—for lately did a maiden fair,  
    Who from her childhood has been taught to bear  
The tyrant’s heaviest yoke, arise. and make  
    Her sex the law of truth and freedom hear ;  
And with these quiet words—‘ For thine own sake,  
I prithee spare me’—did with ruth so take

## XIX.

“All hearts that even the torturer, who had bound  
    Her meek calm frame, ere it was yet impaled,  
Loosened her, weeping then ; nor could be found  
    One human hand to harm her. Unassailed  
    Therefore she walks through the great city, veiled  
In virtue’s adamantine eloquence,  
    ’Gainst scorn and death and pain thus trebly mailed,  
And blending, in the smiles of that defence,  
The serpent and the dove, wisdom and innocence.

## XX.

"The wild-eyed women throng around her path :  
From their luxurious dungeons, from the dust  
Of meaner thralls, from the oppressor's wrath,  
Or the caresses of his sated lust,  
They congregate : in her they put their trust.  
The tyrants send their armed slaves to quell  
Her power ; they, even like a thunder-gust  
Caught by some forest, bend beneath the spell  
Of that young maiden's speech, and to their chiefs rebel.

## XXI.

"Thus she doth equal laws and justice teach  
To woman, outraged and polluted long ;  
Gathering the sweetest fruit in human reach  
For those fair hands now free, while armed wrong  
Trembles before her look, though it be strong.  
Thousands thus dwell beside her,—virgins bright,  
And matrons with their babes, a stately throng :  
Lovers renew the vows which they did plight  
In early faith, and hearts long parted now unite.

## XXII.

"And homeless orphans find a home near her :  
And those poor victims of the proud, no less,—  
Fair wrecks, on whom the smiling world, with stir,  
Thrusts the redemption of its wickedness.  
In squalid huts and in its palaces  
Sits Lust alone, while o'er the land is borne  
Her voice, whose awful sweetness doth repress  
All evil ; and her foes relenting turn,  
And cast the vote of love in hope's abandoned urn.

## XXIII.

"So, in the populous city, a young maiden  
Has baffled Havoc of the prey which he  
Marks as his own whene'er, with chains o'rladen,  
Men make them arms to hurl down tyranny,—  
False arbiter between the bound and free ;  
And o'er the land, in hamlets and in towns,  
The multitudes collect tumultuously,  
And throng in arms ; but tyranny disowns  
Their claim, and gathers strength around its trembling thrones.

## XXIV.

"Blood soon, although unwillingly, to shed  
The free cannot forbear. The queen of slaves,  
The hoodwinked angel of the blind and dead,  
Custom, with iron mace points to the graves  
Where her own standard desolately waves  
Over the dust of prophets and of kings.  
Many yet stand in her array—' she paves  
Her path with human hearts,' and o'er it flings  
The wildering gloom of her immeasurable wings.

## XXV.

"There is a plain beneath the city's wall,  
Bounded by misty mountains, wide and vast ;  
Millions there lift at Freedom's thrilling call  
Ten thousand standards wide ; they load the blast  
Which bears one sound of many voices past,  
And startles on his throne their sceptred foe.  
He sits amid his idle pomp aghast,  
And that his power hath passed away doth know :  
Why pause the victor swords to seal his overthrow ?

## XXVI.

"The tyrant's guards resistance yet maintain :  
Fearless and fierce and hard as beasts of blood,  
They stand a speck amid the peopled plain.  
Carnage and ruin have been made their food  
From infancy—ill has become their good,  
And for its hateful sake their will has wove  
The chains which eat their hearts. The multitude,  
Surrounding them, with words of human love  
Seek from their own decay their stubborn minds to move.

## XXVII.

"Over the land is felt a sudden pause,  
As night and day those ruthless bands around  
The watch of love is kept—a trance which awes  
The thoughts of men with hope. As, when the sound  
Of whirlwind whose fierce blasts the waves and clouds con-  
Dies suddenly, the mariner in fear [found  
Feels silence sink upon his heart—thus bound,  
The conquerors pause ; and oh may freemen ne'er  
Clasp the relentless knees of Dread, the murderer !

## XXVIII.

"If blood be shed, 'tis but a change and choice  
Of bonds—from slavery to cowardice,—  
A wretched fall !—Uplift thy charmèd voice !  
Pour on those evil men the love that lies  
Hovering within those spirit-soothing eyes !  
Arise, my friend, farewell !"—As thus he spake,  
From the green earth lightly I did arise,  
As one out of dim dreams that doth awake,  
And looked upon the depth of that reposing lake.

## XXIX.

I saw my countenance reflected there ;—  
And then my youth fell on me like a wind  
Descending on still waters. My thin hair  
Was prematurely grey ; my face was lined  
With channels, such as suffering leaves behind,  
Not age ; my brow was pale ; but in my cheek  
And lips a flush of gnawing fire did find  
Its food' and dwelling, though mine eyes might speak  
A subtle mind and strong within a frame thus weak.

## XXX.

And though their lustre now was spent and faded,  
Yet in my hollow looks and withered mien  
The likeness of a shape for which was braided  
The brightest woof of genius still was seen—  
One who, methought, had gone from the world's scene,  
And left it vacant :—'twas her lover's face—  
It might resemble her. It once had been  
The mirror of her thoughts, and still the grace  
Which her mind's shadow cast left there a lingering trace.

## XXXI.

What then was I ? She slumbered with the dead.  
Glory and joy and peace had come and gone.  
Doth the cloud perish when the beams are fled  
Which steeped its skirts in gold ? or, dark and lone,  
Doth it not through the paths of night, unknown,  
On outspread wings of its own wind upborne,  
Pour rain upon the earth ? The stars are shown  
When the cold moon sharpens her silver horn  
Under the sea, and make the wide night not forlorn.

## XXXII.

Strengthened in heart, yet sad, that aged man  
I left with interchange of looks and tears  
And lingering speech, and to the Camp began  
My way. O'er many a mountain-chain which rears  
Its hundred crests aloft, my spirit bears  
My frame,—o'er many a dale and many a moor :  
And gaily now meseems serene earth wears  
The bosmy Spring's star-bright investiture,—  
A vision which aught sad from sadness might allure.

## XXXIII.

My powers revived within me, and I went,  
As one whom winds waft o'er the bending grass,  
Through many a vale of that broad continent.  
At night when I reposed, fair dreams did pass  
Before my pillow; my own Cythna was,  
Not like a child of death, among them ever;—  
When I arose from rest, a woful mass  
That gentlest sleep seemed from my life to sever,  
As if the light of youth were not withdrawn for ever.

## XXXIV.

Aye as I went, that maiden who had reared  
The torch of truth afar, of whose high deeds  
The hermit in his pilgrimage had heard,  
Haunted my thoughts. Ah! hope its sickness feeds  
With whatsoe'er it finds, or flowers or weeds!—  
Could she be Cythna? Was that corpse a shade  
Such as self-torturing thought from madness breeds?—  
Why was this hope not torture? Yet it made  
A light around my steps which would not ever fade.



## CANTO V.

## I.

OVER the utmost hill at length I sped,  
A snowy steep:—the moon was hanging low  
Over the Asian mountains, and, outspread  
The plain, the city, and the camp, below,  
Skirted the midnight ocean's glimmering flow;  
The city's moonlit spires and myriad lamps  
Like stars in a sublunar sky did glow,  
And fires blazed far amid the scattered camps,  
Like springs of flame which burst where'er swift Earthquake  
stamps.

## II.

All slept but those in watchful arms who stood,  
And those who sate tending the beacon's light;  
And the few sounds from that vast multitude  
Made silence more profound.—Oh what a might  
Of human thought was cradled in that night!  
How many hearts impenetrably veiled  
Beat underneath its shade! what secret fight  
Evil and Good, in woven passions mailed,  
Waged through that silent throng,—a war that never failed!

## III.

And now the power of Good held victory.  
So, through the labyrinth of many a tent,  
Among the silent millions who did lie  
In innocent sleep, exultingly I went.  
The moon had left heaven desert now, but, lent  
From eastern morn, the first faint lustre showed  
An armèd youth—over his spear he bent  
His downward face.—“A friend!” I cried aloud;  
And quickly common hopes made freemen understood.

## IV.

I sate beside him while the morning beam  
Crept slowly over heaven, and talked with him  
Of those immortal hopes, a glorious theme,  
Which led us forth, until the stars grew dim :  
And all the while methought his voice did swim  
As if it drownèd in remembrance were  
Of thoughts which make the moist eyes overbrim :  
At last, when daylight 'gan to fill the air,  
He looked on me, and cried in wonder, "Thou art here?"

## V.

Then, suddenly, I knew it was the youth  
In whom its earliest hopes my spirit found ;  
But envious tongues had stained his spotless truth,  
And thoughtless pride his love in silence bound,  
And shame and sorrow mine in toils had wound,  
Whilst he was innocent, and I deluded.  
The truth now came upon me ; on the ground  
Tears of repenting joy, which fast intruded,  
Fell fast, and o'er its peace our mingling spirits brooded.

## VI.

Thus while with rapid lips and earnest eyes  
We talked, a sound of sweeping conflict, spread  
As from the earth, did suddenly arise.  
From every tent, roused by that clamour dread,  
Our bands outsprung, and seized their arms ; we sped  
Towards the sound : our tribes were gathering far.  
Those sanguine slaves, amid ten thousand dead  
Stabbed in their sleep, trampled in treacherous war  
The gentle hearts whose power their lives had sought to spare.

## VII.

Like rabid snakes that sting some gentle child  
Who brings them food when winter false and fair  
Allures them forth with its cold smiles, so wild  
They rage among the camp ;—they overbear  
The patriot host—confusion, then despair  
Descends like night—when "Laon !" one did cry.  
Like a bright ghost from heaven, that shout did scare  
The slaves, and, widening through the vaulted sky,  
Seemed sent from earth to heaven in sign of victory.

## VIII.

In sudden panic those false murderers fled,  
Like insect tribes before the northern gale :  
But, swifter still, our hosts encompassèd  
Their shattered ranks, and in a craggy vale,  
Where even their fierce despair might nought avail,  
Hemmed them around.—And then revenge and fear  
Made the high virtue of the patriots fail :  
One pointed on his foe the mortal spear—  
I rushed before its point, and cried “ Forbear, forbear ! ”

## IX.

The spear transfixèd my arm that was uplifted  
In swift expostulation, and the blood  
Gushed round its point. I smiled, and—“ O thou gifted  
With eloquence which shall not be withstood,  
Flow thus,” I cried in joy, “ thou vital flood,  
Until my heart be dry, ere thus the cause  
For which thou wert aught worthy be subdued !—  
Ah ! ye are pale,—ye weep,—your passions pause,—  
'Tis well ! ye feel the truth of love's benignant laws.

## X.

“ Soldiers, our brethren and our friends are slain :  
Ye murdered them, I think, as they did sleep !  
Alas ! what have ye done ? The slightest pain  
Which ye might suffer there were eyes to weep,  
But ye have quenched them—there were smiles to steep  
Your hearts in balm, but they are lost in woe ;  
And those whom Love did set his watch to keep  
Around your tents, truth's freedom to bestow,  
Ye stabbed as they did sleep—but they forgive ye now.

## XI.

“ Oh wherefore should ill ever flow from ill,  
And pain still keener pain for ever breed ?  
We all are brethren—even the slaves who kill  
For hire are men ; and to avenge misdeed  
On the misdoer doth but Misery feed  
With her own broken heart ! O earth, O heaven !  
And thou, dread Nature, which to every deed,  
And all that lives or is, to be hast given,<sup>†</sup>  
Even as to thee have these done ill, and are forgiven !

## XII.

"Join then your hands and hearts, and let the past  
Be as a grave, which gives not up its dead,  
To evil thoughts."—A film then overcast  
My sense with dimness, for the wound, which bled  
Freshly, swift shadows o'er mine eyes had shed.  
When I awoke, I lay mid friends and foes,  
And earnest countenances on me shed  
The light of questioning looks, whilst one did close  
My wound with balmiest herbs, and soothed me to repose.

## XIII.

And one, whose spear had pierced me, leaned beside,  
With quivering lips and humid eyes;—and all  
Seemed like some brothers on a journey wide  
Gone forth, whom now strange meeting did befall  
In a strange land round one whom they might call  
Their friend, their chief, their father, for assay  
Of peril, which had saved them from the thrall  
Of death, now suffering. Thus the vast array  
Of those fraternal bands were reconciled that day.

## XIV.

Lifting the thunder of their acclamation  
Towards the city, then the multitude,  
And I among them, went in joy—a nation  
Made free by love, a mighty brotherhood  
Linked by a jealous interchange of good ;  
A glorious pageant, more magnificent  
Than kingly slaves arrayed in gold and blood,  
When they return from carnage, and are sent  
In triumph bright beneath the populous battlement.

## XV.

Afar, the city-walls were thronged on high,  
And myriads on each giddy turret clung,  
And to each spire far lessening in the sky  
Bright pennons on the idle winds were hung.  
As we approached, a shout of joyance sprung  
At once from all the crowd, as if the vast  
And peopled earth its boundless skies among  
The sudden clamour of delight had cast,  
When from before its face some general wreck had passed.

## XVI.

Our armies through the city's hundred gates  
Were poured, like brooks which to the rocky lair  
Of some deep lake, whose silence them awaits,  
Throng from the mountains when the storms are there:  
And, as we passed through the calm sunny air,  
A thousand flower-inwoven crowns were shed,  
The token-flowers of truth and freedom fair,  
And fairest hands bound them on many a head,  
Those angels of love's heaven that over all was spread.

## XVII.

I trod as one tranced in some rapturous vision.  
Those bloody bands so lately reconciled  
Were, ever as they went, by the contrition  
Of anger turned to love, from ill beguiled,  
And every one on them more gently smiled  
Because they had done evil :—the sweet awe  
Of such mild looks made their own hearts grow mild,  
And did with soft attraction ever draw  
Their spirits to the love of freedom's equal law.

## XVIII.

And they and all in one loud symphony  
My name with liberty commingling lifted,  
“The friend and the preserver of the free !  
The parent of this joy !” and fair eyes, gifted  
With feelings caught from one who had uplifted  
The light of a great spirit, round me shone ;  
And all the shapes of this grand scenery shifted  
Like restless clouds before the steadfast sun.  
Where was that maid? I asked, but it was known of none.

## XIX.

Laone was the name her love had chosen,  
For she was nameless, and her birth none knew :  
Where was Laone now?—The words were frozen  
Within my lips with fear. But to subdue  
Such dreadful hope to my great task was due ;  
And when at length one brought reply that she  
To-morrow would appear, I then withdrew  
To judge what need for that great throng might be,  
For now the stars came thick over the twilight sea.

## XX.

Yet need was none for rest or food to care,  
Even though that multitude was passing great,  
Since each one for the other did prepare  
All kindly succour. Therefore to the gate  
Of the Imperial House, now desolate,  
I passed, and there was found aghast, alone,  
The fallen Tyrant.—Silently he sate  
Upon the footstool of his golden throne,  
Which, starred with sunny gems, in its own lustre shone.

## XXI.

Alone, but for one child who led before him  
A graceful dance: the only living thing,  
Of all the crowd which thither to adore him  
Flocked yesterday, who solace sought to bring  
In his abandonment.—She knew the king  
Had praised her dance of yore; and now she wove  
Its circles, aye weeping and murmuring,  
Mid her sad task of unregarded love,  
That to no smiles it might his speechless sadness move.

## XXII.

She fled to him, and wildly clasped his feet,  
When human steps were heard:—he moved nor spoke,  
Nor changed his hue, nor raised his looks to meet  
The gaze of strangers.—Our loud entrance woke  
The echoes of the hall, which circling broke  
The calm of its recesses: like a tomb,  
Its sculptured walls vacantly to the stroke  
Of footfalls answered, and the twilight's gloom  
Lay like a charnel's mist within the radiant dome.

## XXIII.

The little child stood up when we came nigh;  
Her lips and cheeks seemed very pale and wan,  
But on her forehead and within her eye  
Lay beauty which makes hearts that feed thereon  
Sick with excess of sweetness;—on the throne  
She leaned. The king, with gathered brow and lips  
Wreathed by long scorn, did inly sneer and frown,  
With hue like that when some great painter dips  
His pencil in the gloom of earthquake and eclipse.

## XXIV.

She stood beside him like a rainbow braided  
Within some storm when scarce its shadows vast  
From the blue paths of the swift sun have faded.  
A sweet and solemn smile, like Cythna's, cast  
One moment's light, which made my heart beat fast,  
O'er that child's parted lips—a gleam of bliss,  
A shade of vanished days. As the tears passed  
Which wrapped it, even as with a father's kiss  
I pressed those softest eyes in trembling tenderness.

## XXV.

The sceptred wretch then from that solitude  
I drew, and, of his change compassionate,  
With words of sadness soothed his rugged mood.  
But he, while pride and fear held deep debate,  
With sullen guile of ill-dissembled hate  
Glared on me as a toothless snake might glare.  
Pity, not scorn, I felt, though desolate  
The desolator now, and unaware  
The curses which he mocked had caught him by the hair.

## XXVI.

I led him forth from that which now might seem  
A gorgeous grave : through portals sculptured deep  
With imagery beautiful as dream  
We went, and left the shades which tend on sleep  
Over its unregarded gold to keep  
Their silent watch.—The child trod faintingly,  
And, as she went, the tears which she did weep  
Glanced in the starlight ; wildered seemèd she,  
And, when I spake, for sobs she could not answer me.

## XXVII.

At last the tyrant cried, “ She hungers, slave !  
Stab her, or give her bread ! ”—It was a tone  
Such as sick fancies in a new-made grave  
Might hear. I trembled, for the truth was known :  
He with this child had thus been left alone,  
And neither had gone forth for food,—but he,  
In mingled pride and awe, cowered near his throne,  
And she, a nursling of captivity,  
Knew nought beyond those walls, nor what such change might

## XXVIII.

And he was troubled at a charm withdrawn  
Thus suddenly ; that sceptres ruled no more—  
That even from gold the dreadful strength was gone  
Which once made all things subject to its power.  
Such wonder seized him as if hour by hour  
The past had come again ; and the swift fall  
Of one so great and terrible of yore  
To desolateness in the hearts of all  
Like wonder stirred who saw such awful change befall.

## XXIX.

A mighty crowd, such as the wide land pours  
Once in a thousand years, now gathered round  
The fallen tyrant ;—like the rush of showers  
Of hail in spring, pattering along the ground,  
Their many footsteps fell—else came no sound  
From the wide multitude. That lonely man  
Then knew the burden of his change, and found,  
Concealing in the dust his visage wan,  
Refuge from the keen looks which through his bosom ran.

## XXX.

And he was faint withal. I sate beside him  
Upon the earth, and took that child so fair  
From his weak arms, that ill might none betide him  
Or her. When food was brought to them, her share  
To his averted lips the child did bear ;  
But, when she saw he had enough, she ate,  
And wept the while ;—the lonely man's despair  
Hunger then overcame, and, of his state  
Forgetful, on the dust as in a trance he sate.

## XXXI.

Slowly the silence of the multitudes  
Passed, as when far is heard in some lone dell  
The gathering of a wind among the woods.  
“ And he is fallen ! ” they cry ; “ he who did dwell  
Like famine or the plague, or aught more fell,  
Among our homes, is fallen ! the murderer  
Who slaked his thirsting soul, as from a well  
Of blood and tears, with ruin ! He is here !  
Sunk in a gulf of scorn from which none may him rear !



## XXXII.

Then was heard—"He who judged, let him be brought  
To judgment! Blood for blood cries from the soil  
On which his crimes have deep pollution wrought!  
Shall Othman only unavenged despoil?  
Shall they who by the stress of grinding toil  
Wrest from the unwilling earth his luxuries  
Perish for crime, while his foul blood may boil  
Or creep within his veins at will?—Arise,  
And to high Justice make her chosen sacrifice!"

## XXXIII.

"What do ye seek? what fear ye," then I cried,  
Suddenly starting forth, "that ye should shed  
The blood of Othman? If your hearts are tried  
In the true love of freedom, cease to dread  
This one poor lonely man. Beneath heaven spread  
In purest light above us all, through earth,  
Maternal earth, who doth her sweet smiles shed  
For all, let him go free; until the worth  
Of human nature win from these a second birth.

## XXXIV.

"What call ye *justice*? Is there one who ne'er  
In secret thought has wished another's ill?—  
Are ye all pure? Let those stand forth who hear  
And tremble not. Shall they insult and kill,  
If such they be? their mild eyes can they fill  
With the false anger of the hypocrite?  
Alas! such were not pure! The chastened will  
Of virtue sees that justice is the light  
Of love, and not revenge and terror and despite."

## XXXV.

The murmur of the people, slowly dying,  
Paused as I spake; then those who near me were  
Cast gentle looks where the lone man was lying  
Shrouding his head, which now that infant fair  
Clasped on her lap in silence;—through the air  
Sobs were then heard, and many kissed my feet  
In pity's madness, and to the despair  
Of him whom late they cursed a solace sweet  
His very victims brought—soft looks and speeches meet

## XXXVI.

Then to a home for his repose assigned,  
Accompanied by the still throng, he went  
In silence ; where, to soothe his rankling mind,  
Some likeness of his ancient state was lent.  
And, if his heart could have been innocent  
As those who pardoned him, he might have ended  
His days in peace ; but his straight lips were bent,  
Men said, into a smile which guile portended,  
A sight with which that child like hope with fear was blended

## XXXVII.

'Twas midnight now, the eve of that great day  
Whereon the many nations at whose call  
The chains of earth like mist melted away  
Decreed to hold a sacred festival,  
A rite to attest the equality of all  
Who live. So to their homes, to dream or wake,  
All went. The sleepless silence did recall  
Laone to my thoughts, with hopes that make  
The flood recede from which their thirst they seek to slake.

## XXXVIII.

The dawn flowed forth, and from its purple fountains  
I drank those hopes which make the spirit quail,  
As to the plain between the misty mountains  
And the great city, with a countenance pale,  
I went. It was a sight which might avail  
To make men weep exulting tears, for whom  
Now first from human power the reverend veil  
Was torn, to see Earth from her general womb  
Pour forth her swarming sons to a fraternal doom ;

## XXXIX.

To see far glancing in the misty morning  
The signs of that innumerable host ;  
To hear one sound of many made, the warning  
Of earth to heaven from its free children tossed ;  
While the eternal hills, and the sea lost  
In wavering light, and, starring the blue sky,  
The city's myriad spires of gold, almost  
With human joy made mute society—  
Its witnesses with men who must hereafter be ;

## XL.

To see, like some vast island from the ocean,  
The Altar of the Federation rear  
Its pile i' the midst,—a work which the devotion  
Of millions in one night created there,  
Sudden as when the moonrise makes appear  
Strange clouds in the east ; a marble pyramid  
Distinct with steps : that mighty shape did wear  
The light of genius ; its still shadow hid  
Far ships : to know its height the morning mists forbid :—

## XLI.

To hear the restless multitudes for ever  
Around the base of that great altar flow,  
As on some mountain-islet burst and shiver  
Atlantic waves ; and solemnly and slow,  
As the wind bore that tumult to and fro,  
To feel the dreamlike music, which did swim  
Like beams through floating clouds on waves below,  
Falling in pauses from that altar dim,  
As silver-sounding tongues breathed an ærial hymn.

## XLII.

To hear, to see, to live, was on that morn  
Lethæan joy, so that all those assembled  
Cast-off their memories of the past outworn.  
Two only bosoms with their own life trembled,  
And mine was one,—and we had both dissembled.  
So with a beating heart I went, and one  
Who, having much, covets yet more, resembled,—  
A lost and dear possession, which not won,  
He walks in lonely gloom beneath the noonday sun.

## XLIII.

To the great pyramid I came : its stair  
With female choirs was thronged, the loveliest  
Among the free, grouped with its sculptures rare.  
As I approached, the morning's golden mist,  
Which now the wonder-stricken breezes kissed  
With their cold lips, fled, and the summit shone  
Like Athos seen from Samothracia, dressed  
In earliest light, by vintagers. And one  
Sate there, a female shape upon an ivory throne :

## XLIV.

A form most like the imagined habitant  
Of silver exhalations sprung from dawn,  
By winds which feed on sunrise woven, to enchant  
The faiths of men. All mortal eyes were drawn—  
As famished mariners, through strange seas gone,  
Gaze on a burning watch-tower—by the light  
Of those divinest lineaments. Alone  
With thoughts which none could share, from that fair sight  
I turned in sickness, for a veil shrouded her countenance bright.

## XLV.

And neither did I hear the acclamations  
Which, from brief silence bursting, filled the air  
With her strange name and mine, from all the nations  
Which we, they said, in strength had gathered there  
From the sleep of bondage ; nor the vision fair  
Of that bright pageantry beheld ;—but blind  
And silent as a breathing corpse did fare,  
Leaning upon my friend, till, like a wind  
To fevered cheeks, a voice flowed o'er my troubled mind.

## XLVI.

Like music of some minstrel heavenly-gifted  
To one whom fiends enthrall, this voice to me ;  
Scarce did I wish her veil to be uplifted,  
I was so calm and joyous.—I could see  
The platform where we stood, the statues three  
Which kept their marble watch on that high shrine,  
The multitudes, the mountains, and the sea,—  
As, when eclipse hath passed, things sudden shine  
To men's astonished eyes most clear and crystalline.

## XLVII.

At first Laone spoke most tremulously :  
But soon her voice the calmness which it shed  
Gathered, and—"Thou art whom I sought to see,  
And thou art our first votary here," she said.  
"I had a dear friend once, but he is dead !—  
And, of all those on the wide earth who breathe,  
Thou dost resemble him alone :—I spread  
This veil between us two, that thou beneath  
Shouldst image one who may have been long lost in death.

## XLVIII.

"For this wilt thou not henceforth pardon me?  
Yes, but those joys which silence well requite  
Forbid reply. Why men have chosen me  
To be the priestess of this holiest rite  
I scarcely know, but that the floods of light  
Which flow over the world have borne me hither  
To meet thee, long most dear. And now unite  
Thine hand with mine; and may all comfort wither  
From both the hearts whose pulse in joy now beats together,

## XLIX.

"If our own will as others' law we bind,  
If the foul worship trampled here we fear,  
If as ourselves we cease to love our kind!"—  
She paused, and pointed upwards. Sculptured there  
Three shapes around her ivory throne appear.  
One was a Giant like a child, asleep  
On a loose rock, whose grasp crushed, as it were  
In dream, sceptres and crowns. And one did keep  
Its watchful eyes in doubt whether to smile or weep;

## L.

A Woman sitting on the sculptured disk  
Of the broad earth, and feeding from one breast  
A human babe and a young basilisk;  
Her looks were sweet as heaven's when loveliest  
In autumn eves. The third image was dressed  
In white wings swift as clouds in winter skies;  
Beneath his feet, 'mongst ghastliest forms, repressed  
Lay faith, an obscene worm, who sought to rise,  
While calmly on the sun he turned his diamond eyes.

## LI.

Beside that image then I sate; while she  
Stood mid the throngs which ever ebbed and flowed,  
Like light amid the shadows of the sea  
Cast from one cloudless star, and on the crowd  
That touch which none who feels forgets bestowed.  
And whilst the sun returned the steadfast gaze  
Of the great image, as o'er heaven it glode,  
That rite had place; it ceased when sunset's blaze  
Burned o'er the isles. All stood in joy and deep amaze

When in the silence of all spirits there  
Laone's voice was felt, and through the air  
Her thrilling gestures spoke, most eloquently fair.

## I.

"Calm art thou as yon sunset ; swift and strong  
As new fledged eagles, beautiful and young,  
That float among the blinding beams of morning:  
And underneath thy feet writhe Faith and Folly,  
Custom and Hell and mortal Melancholy.  
Hark ! the Earth starts to hear the mighty warning  
Of thy voice sublime and holy !  
Its free spirits here assembled  
See thee, feel thee, know thee now:  
To thy voice their hearts have trembled,  
Like ten-thousand clouds which flow  
With one wide wind as it flies.  
Wisdom ! thy irresistible children rise  
To hail thee ; and the elements they chain,  
And their own will, to swell the glory of thy train.

## 2.

"O Spirit vast and deep as night and heaven !  
Mother and soul of all to which is given  
The light of life, the loveliness of being,  
Lo ! thou dost re-ascend the human heart,  
Thy throne of power, almighty, as thou wert  
In dreams of poets old grown pale by seeing  
The shade of thee :—now millions start  
To feel thy lightnings through them burning.  
Nature, or God, or Love, or Pleasure,  
Or Sympathy, the sad tears turning  
To mutual smiles, a drainless treasure,  
Descends amidst us ;—Scorn and Hate,  
Revenge and Selfishness, are desolate :—  
A hundred nations swear that there shall be  
Pity and peace and love among the good and free !

## 3.

"Eldest of things, divine Equality !  
Wisdom and Love are but the slaves of thee,  
The angels of thy sway, who pour around thee

Treasures from all the cells of human thought  
And from the stars and from the ocean brought,  
And the last living heart whose beatings bound thee.  
The powerful and the wise had sought  
Thy coming ; thou, in light descending  
O'er the wide land which is thine own,  
Like the Spring whose breath is blending  
All blasts of fragrance into one,  
Comest upon the paths of men !  
Earth bares her general bosom to thy ken,  
And all her children here in glory meet  
To feed upon thy smiles, and clasp thy sacred feet.

## 4.

" My brethren, we are free ! The plains and mountains,  
The grey sea-shore, the forests, and the fountains,  
Are haunts of happiest dwellers ; man and woman,  
Their common bondage burst, may freely borrow  
From lawless love a solace for their sorrow—  
For oft we still must weep, since we are human.  
A stormy night's serenest morrow—  
Whose showers are pity's gentle tears,  
Whose clouds are smiles of those that die  
Like infants without hopes or fears,  
And whose beams are joys that lie  
In blended hearts—now holds dominion :  
The dawn of mind, which, upwards on a pinion  
Borne swift as sunrise, far illumines space,  
And clasps this barren world in its own bright embrace !

## 5.

" My brethren, we are free ! The fruits are glowing  
Beneath the stars, and the night-winds are flowing  
O'er the ripe corn, the birds and beasts are dreaming.  
Never again may blood of bird or beast  
Stain with its venomous stream a human feast,  
To the pure skies in accusation steaming ;  
Avenging poisons shall have ceased  
To feed disease and fear and madness ;  
The dwellers of the earth and air  
Shall throng around our steps in gladness,  
Seeking their food or refuge there.

Our toil from thought all glorious forms shall cull,  
To make this earth, our home, more beautiful;  
And Science, and her sister Poesy,  
Shall clothe in light the fields and cities of the free !

## 6.

"Victory, victory to the prostrate nations !  
Bear witness, night, and ye mute constellations  
Who gaze on us from your crystalline cars !  
Thoughts have gone forth whose powers can sleep no  
more !  
Victory ! Victory ! Earth's remotest shore,  
Regions which groan beneath the antarctic stars,  
The green lands cradled in the roar  
Of western waves, and wildernesses  
Peopled and vast which skirt the oceans  
Where Morning dyes her golden tresses,  
Shall soon partake our high emotions.  
Kings shall turn pale ! Almighty Fear,  
The Fiend-God, when our charmèd name he hear,  
Shall fade like shadow from his thousand fanes,  
While Truth, with Joy enthroned, o'er his lost empire reigns !"<sup>19</sup>

## LII.

Ere she had ceased, the mists of night, entwining  
Their dim woof, floated o'er the infinite throng.  
She, like a spirit through the darkness shining,  
In tones whose sweetness silence did prolong  
As if to lingering winds they did belong,  
Poured forth her inmost soul : a passionate speech  
With wild and thrilling pauses woven among,  
Which whoso heard was mute, for it could teach  
To rapture like her own all listening hearts to reach.

## LIII.

Her voice was as a mountain-stream which sweeps  
The withered leaves of autumn to the lake,  
And in some deep and narrow bay then sleeps  
In the shadow of the shores. As dead leaves wake,  
Under the wave, in flowers and herbs which make  
Those green depths beautiful when skies are blue,  
The multitude so moveless did partake  
Such living change, and kindling murmurs flew  
As o'er that speechless calm delight and wonder grew.



## LIV.

Over the plain the throngs were scattered then  
In groups around the fires, which from the sea  
Even to the gorge of the first mountain-glen  
Blazed wide and far. The banquet of the free  
Was spread beneath many a dark cypress-tree ;  
Beneath whose spires which swayed in the red flame <sup>2</sup>  
Reclining as they ate, of liberty  
And hope and justice and Laone's name  
Earth's children did a woof of happy converse frame.

## LV.

Their feast was such as Earth the general mother  
Pours from her fairest bosom, when she smiles  
In the embrace of Autumn. To each other  
As when some parent fondly reconciles  
Her warring children—she their wrath beguiles  
With her own sustenance, they relenting weep :—  
Such was this festival, which, from their isles  
And continents and winds and ocean's deep,  
All shapes might throng to share that fly or walk or creep,—

## LVI.

Might share in peace and innocence : for gore  
Or poison none this festal did pollute,  
But, piled on high, an overflowing store  
Of pomegranates and citrons, fairest fruit,  
Melons and dates and figs, and many a root  
Sweet and sustaining, and bright grapes ere yet  
Accursed fire their mild juice could transmute  
Into a mortal bane, and brown corn set  
In baskets ; with pure streams their thirsting lips they wet.

## LVII.

Laone had descended from the shrine ;  
And every deepest look and holiest mind  
Fed on her form, though now those tones divine  
Were silent, as she passed. She did unwind  
Her veil, as with the crowds of her own kind  
She mixed. Some impulse made my heart refrain  
From seeking her that night ; so I reclined  
Amidst a group, where on the utmost plain  
A festal watchfire burned beside the dusky main.

## LVIII.

And joyous was our feast ; pathetic talk,  
And wit, and harmony of choral strains,  
While far Orion o'er the waves did walk  
That flow among the isles, held us in chains  
Of sweet captivity which none disdains  
Who feels : but, when his zone grew dim in mist  
Which clothes the ocean's bosom, o'er the plains  
The multitudes went homeward to their rest,  
Which that delightful day with its own shadow blessed

## CANTO VI.

## I.

BESIDE the dimness of the glimmering sea,  
Weaving swift language from impassioned themes,  
With that dear friend I lingered who to me  
So late had been restored, beneath the gleams  
Of the silver stars,—and ever in soft dreams  
Of future love and peace sweet converse lapped  
Our willing fancies; till the pallid beams  
Of the last watchfire fell, and darkness wrapped  
The waves, and each bright chain of floating fire was snapped;

## II.

And till we came even to the city's wall  
And the great gate. Then, none knew whence or why,  
Disquiet on the multitudes did fall :  
And first, one pale and breathless passed us by,  
And stared and spoke not ; then with piercing cry  
A troop of wild-eyed women, by the shrieks  
Of their own terror driven,—tumultuously  
Hither and thither hurrying with pale cheeks,  
Each one from fear unknown a sudden refuge seeks.

## III.

Then, rallying-cries of treason and of danger  
Resounded: and—"They come! to arms! to arms!  
The tyrant is amongst us, and the stranger  
Comes to enslave us in his name! to arms!"  
In vain: for Panic, the pale fiend who charms  
Strength to forswear her right, those millions swept  
Like waves before the tempest. These alarms  
Came to me, as to know their cause I leapt  
On the gate's turret, and in rage and grief and scorn I wept!

## IV.

For to the north I saw the town on fire,  
And its red light made morning pallid now,  
Which burst over wide Asia.—Louder, higher,  
The yells of victory and the screams of woe  
I heard approach, and saw the throng below  
Stream through the gates like foam-wrought waterfalls  
Fed from a thousand storms—the fearful glow  
Of bombs flares overhead—at intervals  
The red artillery's bolt mangling among them falls.

## V.

And now the horsemen come—and all was done  
Swifter than I have spoken. I beheld  
Their red swords flash in the unrisen sun.  
I rushed among the rout, to have repelled  
That miserable flight. One moment quelled  
By voice and looks and eloquent despair,  
As if reproach from their own hearts withheld  
Their steps, they stood ; but soon came pouring there  
New multitudes, and did those rallied bands o'erbear.

## VI.

I strove, as, drifted on some cataract  
By irresistible streams, some wretch might strive  
Who hears its fatal roar : the files compact  
Whelmed me, and from the gate availed to drive  
With quickening impulse, as each bolt did rive  
Their ranks with bloodier chasm : into the plain  
Disgorged at length the dead and the alive,  
In one dread mass, were parted, and the stain  
Of blood from mortal steel fell o'er the fields like rain.

## VII.

For now the despot's bloodhounds, with their prey  
Unarmed and unaware, were gorging deep  
Their gluttony of death ; the loose array  
Of horsemen o'er the wide fields murdering sweep,  
And with loud laughter for their tyrant reap  
A harvest sown with other hopes ; the while,  
Far overhead, ships from Propontis keep  
A killing rain of fire,—when the waves smile,  
As sudden earthquakes light many a volcano-isle.

## VIII.

Thus sudden, unexpected feast was spread  
For the carrion-fowls of heaven.—I saw the sight—  
I moved—I lived—as o'er the heaps of dead,  
Whose stony eyes glared in the morning light,  
I trod. To me there came no thought of flight ;  
But with loud cries of scorn, which whoso heard  
That dreaded death felt in his veins the might  
Of virtuous shame return, the crowd I stirred,  
And desperation's hope in many hearts recurred.

## IX.

A band of brothers gathering round me made,  
Although unarmed, a steadfast front, and, still  
Retreating, with stern looks beneath the shade  
Of gathering eyebrows, did the victors fill  
With doubt even in success. Deliberate will  
Inspired our growing troop ; not overthrown,  
It gained the shelter of a grassy hill :—  
And ever still our comrades were hewn down,  
And their defenceless limbs beneath our footsteps strown.

## X.

Immoveably we stood.—In joy I found  
Beside me then, firm as a giant pine  
Among the mountain-vapours driven around,  
The old man whom I loved. His eyes divine  
With a mild look of courage answered mine ;  
And my young friend was near, and ardently  
His hand grasped mine a moment. Now the line  
Of war extended to our rallying-cry  
As myriads flocked in love and brotherhood to die.

## XI.

For ever while the sun was climbing heaven  
The horsemen hewed our unarmed myriads down  
Safely ; though, when by thirst of carnage driven  
Too near, those slaves were swiftly overthrown  
By hundreds leaping on them. Flesh and bone  
Soon made our ghastly ramparts ; then the shaft  
Of the artillery from the sea was thrown  
More fast and fiery, and the conquerors laughed  
In pride to hear the wind our screams of torment waft.

## XII.

For on one side alone the hill gave shelter,  
So vast that phalanx of unconquered men,  
And there the living in the blood did welter  
Of the dead and dying, which in that green glen,  
Like stifled torrents, made a plashy fen  
Under the feet. Thus was the butchery waged  
While the sun clomb heaven's eastern steep : but, when  
It 'gan to sink, a fiercer combat raged,  
For in more doubtful strife the armies were engaged.

## XIII.

Within a cave upon the hill were found  
A bundle of rude pikes, the instrument  
Of those who war but on their native ground  
For natural rights : a shout of joyance, sent  
Even from our hearts, the wide air pierced and rent,  
As those few arms the bravest and the best  
Seized ; and each sixth, thus armed, did now present  
A line which covered and sustained the rest,  
A confident phalanx which the foes on every side invest.

## XIV.

That onset turned the foes to flight almost.  
But soon they saw their present strength, and knew  
That coming night would to our resolute host  
Bring victory ; so, dismounting, close they drew  
Their glittering files, and then the combat grew  
Unequal but most horrible ;—and ever  
Our myriads, whom the swift bolt overthrew,  
Or the red sword, failed like a mountain-river  
Which rushes forth in foam to sink in sands for ever.

## XV.

Sorrow and shame to see with their own kind  
Our human brethren mix, like beasts of blood,  
To mutual ruin, armed by one behind  
Who sits and scoffs !—That friend so mild and good,  
Who like its shadow near my youth had stood,  
Was stabbed !—my old preserver's hoary hair,  
With the flesh clinging to its roots, was strewed  
Under my feet ! I lost all sense or care,  
And like the rest I grew desperate and unaware.

## XVI.

The battle became ghastlier. In the midst  
I paused, and saw how ugly and how fell,  
O Hate ! thou art, even when thy life thou shedd'st  
For love. The ground in many a little dell  
Was broken, up and down whose steeps befell  
Alternate victory and defeat ; and there  
The combatants with rage most horrible  
Strove, and their eyes started with cracking stare,  
And impotent their tongues they lolled into the air,—

## XVII.

Flaccid and foamy, like a mad dog's hanging.  
Want, and moon-madness, and the pest's swift ban,  
When its shafts smite while yet its bow is twanging,  
Have each their mark and sign, some ghastly stain;  
And this was thine, O War! of hate and pain  
Thou loathèd slave! I saw all shapes of death,  
And ministered to many, o'er the plain  
While carnage in the sunbeam's warmth did seethe,  
Till twilight o'er the east wove her serenest wraith.

## XVIII.

The few who yet survived, resolute and firm,  
Around me fought. At the decline of day,  
Winding above the mountain's snowy term,  
New banners shone: they quivered in the ray  
Of the sun's unseen orb. Ere night the array  
Of fresh troops hemmed us in. Of those brave bands  
I soon survived alone:—and now I lay  
Vanquished and faint, the grasp of bloody hands  
I felt, and saw on high the glare of falling brands,

## XIX.

When on my foes a sudden terror came,  
And they fled, scattering.—Lo! with reinless speed  
A black Tartarian horse of giant frame  
Comes trampling o'er the dead; the living bleed  
Beneath the hoofs of that tremendous steed,  
On which, like to an angel, robed in white,  
Sate one waving a sword. The hosts recede  
And fly, as through their ranks with awful might  
Sweeps in the shadow of eve that phantom swift and bright.

## XX.

And its path made a solitude.—I rose  
And marked its coming; it relaxed its course  
As it approached me, and the wind that flows  
Through night bore accents to mine ear whose force  
Might create smiles in death. The Tartar horse  
Paused, and I saw the shape its might which swayed,  
And heard her musical pants, like the sweet source  
Of waters in the desert, as she said,  
“Mount with me, Laon, now!”—I rapidly obeyed.

## XXI.

Then “Away! away!” she cried, and stretched her sword  
As ’twere a scourge over the courser’s head,  
And lightly shook the reins.—We spake no word,  
But like the vapour of the tempest fled  
Over the plain; her dark hair was dispread  
Like the pine’s locks upon the lingering blast;  
Over mine eyes its shadowy strings it spread  
Fittingly, and the hills and streams fled fast,  
As o’er their glimmering forms the steed’s broad shadow passed.

## XXII.

And his hoofs ground the rocks to fire and dust,  
His strong sides made the torrents rise in spray,  
And turbulence, as of a whirlwind’s gust,  
Surrounded us;—and still away, away,  
Through the desert night we sped, while she alway  
Gazed on a mountain which we neared, whose crest,  
Crowned with a marble ruin, in the ray  
Of the obscure stars gleamed;—its rugged breast  
The steed strained up, and then his impulse did arrest.

## XXIII.

A rocky hill which overhung the ocean :—  
From that lone ruin, when the steed that panted  
Paused, might be heard the murmur of the motion  
Of waters (as in spots for ever haunted  
By the choicest winds of heaven, which are enchanted  
To music by the wand of Solitude,  
That wizard wild), and the far tents implanted  
Upon the plain be seen by those who stood  
Thence marking the dark shore of ocean’s curvèd flood.



## XXIV.

One moment these were heard and seen—another  
Passed ; and the two who stood beneath that night  
Each only heard or saw or felt the other.  
As from the lofty steed she did alight,  
Cythna (for, from the eyes whose deepest light  
Of love and sadness made my lips feel pale  
With influence strange of mournfullest delight,  
My own sweet Cythna looked) with joy did quail,  
And felt her strength in tears of human weakness fail.

## XXV.

And for a space in my embrace she rested,  
Her head on my unquiet heart reposing,  
While my faint arms her languid frame invested.  
At length she looked on me, and, half unclosing  
Her tremulous lips, said : “ Friend, thy bands were losing  
The battle, as I stood before the king  
In bonds. I burst them then, and, swiftly choosing  
The time, did seize a Tartar’s sword, and spring  
Upon his horse, and, swift as on the whirlwind’s wing,

## XXVI.

“ Have thou and I been borne beyond pursuer,—  
And we are here.”—Then, turning to the steed,  
She pressed the white moon on his front with pure  
And rose-like lips, and many a fragrant weed  
From the green ruin plucked that he might feed ;—  
But I to a stone seat that maiden led,  
And, kissing her fair eyes, said, “ Thou hast need  
Of rest” ; and I heaped up the courser’s bed  
In a green mossy nook, with mountain-flowers dispread.

## XXVII.

Within that ruin, where a shattered portal  
Looks to the eastern stars (abandoned now  
By man, to be the home of things immortal,  
Memories like awful ghosts which come and go,  
And must inherit all he builds below,  
When he is gone), a hall stood ; o’er whose roof  
Fair clinging weeds with ivy pale did grow,  
Clasping its grey rents with a verdurous woof,  
A hanging dome of leaves, a canopy moon-proof.

## XXVIII.

The autumnal winds, as if spell-bound, had made  
A natural couch of leaves in that recess,  
Which seasons none disturbed,—but, in the shade  
Of flowering parasites, did Spring love to dress  
With their sweet blooms the wintry loneliness  
Of those dead leaves, shedding their stars whene'er  
The wandering wind her nurslings might caress ;  
Whose intertwining fingers ever there  
Made music wild and soft that filled the listening air.

## XXIX.

We know not where we go, or what sweet dream  
May pilot us through caverns strange and fair  
Of far and pathless passion, while the stream  
Of life our bark doth on its whirlpools bear,  
Spreading swift wings as sails to the dim air :  
Nor should we seek to know, so the devotion  
Of love and gentle thoughts be heard still there  
Louder and louder from the utmost ocean  
Of universal life, attuning its commotion.

## XXX.

To the pure all things are pure. Oblivion wrapped  
Our spirits, and the fearful overthrow  
Of public hope was from our being snapped,  
Though linkèd years had bound it there ; for now  
A power, a thirst, a knowledge, which below  
All thoughts (like light beyond the atmosphere,  
Clothing its clouds with grace) doth ever flow,  
Came on us, as we sate in silence there,  
Beneath the golden stars of the clear azure air :—

## XXXI.

In silence which doth follow talk that causes  
The baffled heart to speak with sighs and tears,  
When wildering passion swalloweth up the pauses  
Of inexpressive speech. The youthful years  
Which we together passed, their hopes and fears,  
The blood itself which ran within our frames,  
That likeness of the features which endears  
The thoughts expressed by them, our very names,  
And all the wingèd hours which speechless memory claims,

## XXXII.

Had found a voice :—and, ere that voice did pass,  
The night grew damp and dim, and, through a rent  
Of the ruin where we sate, from the morass,  
A wandering meteor by some wild wind sent,  
Hung high in the green dome, to which it lent  
A faint and pallid lustre ; while the song  
Of blasts, in which its blue hair quivering bent,  
Strewed strangest sounds the moving leaves among ;  
A wondrous light, the sound as of a spirit's tongue.

## XXXIII.

The meteor showed the leaves on which we sate ;  
And Cythna's glowing arms ; and the thick ties  
Of her soft hair which bent with gathered weight  
My neck near hers ; her dark and deepening eyes,  
Which (as twin phantoms of one star that lies  
O'er a dim well move though the star reposes)  
Swam in our mute and liquid extasies ;  
Her marble brow ; and eager lips, like roses,  
With their own fragrance pale, which Spring but half uncloses.

## XXXIV.

The meteor to its far morass returned.  
The beating of our veins one interval  
Made still ; and then I felt the blood that burned  
Within her frame mingle with mine, and fall  
Around my heart like fire ; and over all  
A mist was spread, the sickness of a deep  
And speechless swoon of joy, as might befall  
Two disunited spirits when they leap  
In union from this earth's obscure and fading sleep.

## XXXV.

Was it one moment that confounded thus  
All thought, all sense, all feeling, into one  
Unutterable power, which shielded us  
Even from our own cold looks, when we had gone  
Into a wide and wild oblivion  
Of tumult and of tenderness ? or now  
Had ages, such as make the moon and sun,  
The seasons and mankind, their changes know,  
Left fear and time unfelt by us alone below ?

## XXXVI.

I know not. What are kisses whose fire clasps  
The failing heart in languishment, or limb  
Twined within limb? or the quick dying gasps  
Of the life meeting, when the faint eyes swim  
Through tears of a wide mist boundless and dim,  
In one caress? What is the strong control  
Which leads the heart that dizzy steep to climb  
Where far over the world those vapours roll  
Which blend two restless frames in one reposeing soul?

## XXXVII.

It is the shadow which doth float unseen,  
But not unfelt, o'er blind mortality,  
Whose divine darkness fled not from that green  
And lone recess, where lapped in peace did lie  
Our linkèd frames, till from the changing sky  
That night and still another day had fled ;  
And then I saw and felt. The moon was high,  
And clouds, as of a coming storm, were spread  
Under its orb,—loud winds were gathering overhead.

## XXXVIII.

Cythna's sweet lips seemed lurid in the moon,  
Her fairest limbs with the night-wind were chill,  
And her dark tresses were all loosely strewn  
O'er her pale bosom :—all within was still,  
And the sweet peace of joy did almost fill  
The depth of her unfathomable look ;—  
And we sate calmly, though that rocky hill  
The waves contending in its caverns strook,  
For they foreknew the storm, and the grey ruin shook.

## XXXIX.

There we unheeding sate, in the communion  
Of interchangèd vows which, with a rite  
Of faith most sweet and sacred, stamped our union.—  
Few were the living hearts which could unite  
Like ours, or celebrate a bridal-night  
With such close sympathies ; for they had sprung  
From linkèd youth, and from the gentle might  
Of earliest love, delayed and cherished long,  
Which common hopes and fears made, like a tempest, strong.

## XL.

And such is Nature's law divine that those  
Who grow together cannot choose but love,  
If faith or custom do not interpose,  
Or common slavery mar what else might move  
All gentlest thoughts. As, in the sacred grove  
Which shades the springs of Ethiopian Nile,  
That living tree which if the arrowy dove  
Strike with her shadow shrinks in fear awhile ;  
But its own kindred leaves clasps while the sunbeams smile,

## XLI.

And clings to them when darkness may dis sever  
The close caresses of all duller plants  
Which bloom on the wide earth ;—thus we for ever  
Were linked, for love had nursed us in the haunts  
Where knowledge from its secret source enchants  
Young hearts with the fresh music of its springing,  
Ere yet its gathered flood feeds human wants,—  
As the great Nile feeds Egypt, ever flinging  
Light on the woven boughs which o'er its waves are swinging.

## XLII.

The tones of Cythna's voice like echoes were  
Of those far-murmuring streams ; they rose and fell,  
Mixed with mine own in the tempestuous air.  
And so we sate, until our talk befell  
Of the late ruin, swift and horrible,  
And how those seeds of hope might yet be sown  
Whose fruit is evil's mortal poison. Well  
For us this ruin made a watch-tower lone.  
But Cythna's eyes looked faint, and now two days were gone

## \* XLIII.

Since she had food :—therefore I did awaken  
The Tartar steed, who, from his ebon mane  
Soon as the clinging slumbers he had shaken,  
Bent his thin head to seek the brazen rein,  
Following me obediently. With pain  
Of heart so deep and dread that one caress,  
When lips and heart refuse to part again  
Till they have told their fill, could scarce express  
The anguish of her mute and fearful tenderness,

## XLIV.

Cythna beheld me part, as I bestrode  
That willing steed. The tempest and the night,  
Which gave my path its safety as I rode  
Down the ravine of rocks, did soon unite  
The darkness and the tumult of their might  
Borne on all winds.—Far, through the streaming rain  
Floating, at intervals the garments white  
Of Cythna gleamed, and her voice once again  
Came to me on the gust ; and soon I reached the plain.

## XLV.

I dreaded not the tempest, nor did he  
Who bore me, but his eyeballs wide and red  
Turned on the lightning's cleft exultingly :  
And, when the earth beneath his tameless tread  
Shook with the sullen thunder, he would spread  
His nostrils to the blast, and joyously  
Mock the fierce peal with neighings ;—thus we sped  
O'er the lit plain, and soon I could descry  
Where Death and Fire had gorged the spoil of Victory.

## XLVI.

There was a desolate village in a wood,  
Whose bloom-inwoven leaves now scattering fed  
The hungry storm ; it was a place of blood,  
A heap of hearthless walls ;—the flames were dead  
Within those dwellings now,—the life had fled  
From all those corpses now,—but the wide sky,  
Flooded with lightning, was ribbed overhead  
By the black rafters, and around did lie  
Women and babes and men slaughtered confusedly.

## XLVII.

Beside the fountain in the market-place  
Dismounting, I beheld those corpses stare  
With horny eyes upon each other's face,  
And on the earth, and on the vacant air,  
And upon me, close to the waters where  
I stooped to slake my thirst.—I shrank to taste,  
For the salt bitterness of blood was there :  
But tied the steed beside, and sought in haste  
If any yet survived amid that ghastly waste.

## XLVIII.

No living thing was there beside one woman

Whom I found wandering in the streets, and she

Was withered from a likeness of aught human

Into a fiend, by some strange misery.

Soon as she heard my steps, she leaped on me,

And glued her burning lips to mine, and laughed

With a loud, long, and frantic laugh of glee,

And cried, "Now, mortal, thou hast deeply quaffed

The Plague's blue kisses—soon millions shall pledge the draught!

## XLIX.

"My name is Pestilence. This bosom dry

Once fed two babes—a sister and a brother.

When I came home, one in the blood did lie

Of three death-wounds—the flames had ate the other!

Since then I have no longer been a mother,

But I am Pestilence;—hither and thither

I flit about, that I may slay and smother;—

All lips which I have kissed must surely wither,

But Death's—if thou art he, we'll go to work together!

## L.

"What seek'st thou here? The moonlight comes in flashes,—

The dew is rising dankly from the dell;

'Twill moisten her: and thou shalt see the gashes

In my sweet boy, now full of worms. But tell

First what thou seek'st."—"I seek for food."—" 'Tis well,

Thou shalt have food. Famine, my paramour,

Waits for us at the feast: cruel and fell

Is Famine, but he drives not from his door

Those whom these lips have kissed, alone. No more, no more!"

## LI.

As thus she spake, she grasped me with the strength

Of madness, and by many a ruined hearth

She led, and over many a corpse. At length

We came to a lone hut, where, on the earth

Which made its floor, she in her ghastly mirth,

Gathering from all those homes now desolate,

Had piled three heaps of loaves, making a dearth

Among the dead—round which she set in state

A ring of cold stiff babes; silent and stark they sate.

## LII.

She leaped upon a pile, and lifted high  
Her mad looks to the lightning, and cried : " Eat !  
Share the great feast—to-morrow we must die ! "  
And then she spurned the loaves, with her pale feet,  
Towards her bloodless guests. That sight to meet,  
Mine eyes and my heart ached, and, but that she  
Who loved me did with absent looks defeat  
Despair, I might have raved in sympathy:  
But now I took the food that woman offered me ;

## LIII.

And, vainly having with her madness striven  
If I might win her to return with me,  
Departed. In the eastern beams of heaven  
The lightning now grew pallid—rapidly  
As by the shore of the tempestuous sea  
The dark steed bore me : and the mountain grey  
Soon echoed to his hoofs, and I could see  
Cythna among the rocks, where she alway  
Had sate with anxious eyes fixed on the lingering day.

## LIV.

And joy was ours to meet. She was most pale,  
Famished, and wet, and weary ; so I cast  
My arms around her, lest her steps should fail  
As to our home we went,—and, thus embraced,  
Her full heart seemed a deeper joy to taste  
Than e'er the prosperous know. The steed behind  
Trod peacefully along the mountain waste.  
We reached our home ere Morning could unbind  
Night's latest veil, and on our bridal-couch reclined.

## LV.

Her chilled heart having cherished in my bosom,  
And sweetest kisses passed, we two did share  
Our peaceful meal. As an autumnal blossom  
Which spreads its shrunk leaves in the sunny air  
After cold showers, like rainbows woven there,—  
Thus in her lips and cheeks the vital spirit  
Mantled, and in her eyes an atmosphere  
Of health and hope ; and sorrow languished near it,  
And fear, and all that dark despondence doth inherit.



## CANTO VII.

## I.

So we sate joyous as the morning ray  
Which fed upon the wrecks of night and storm  
Now lingering on the winds ; light airs did play  
Among the dewy weeds, the sun was warm,  
And we sate linked in the inwoven charm  
Of converse and caresses sweet and deep,—  
Speechless caresses, talk that might disarm  
Time, though he wield the darts of death and sleep,  
And those thrice-mortal barbs in his own poison steep.

## II.

I told her of my sufferings and my madness ;  
And how, awakened from that dreamy mood  
By liberty's uprising, the strength of gladness  
Came to my spirit in my solitude ;  
And all that now I was ; while tears pursued  
Each other down her fair and listening cheek  
Fast as the thoughts which fed them, like a flood  
From sunbright dales ;—and, when I ceased to speak,  
Her accents soft and sweet the pausing air did wake.

## III.

She told me a strange tale of strange endurance,  
Like broken memories of many a heart  
Woven into one ; to which no firm assurance,  
So wild were they, could her own faith impart.  
She said that not a tear did dare to start  
From the swoln brain, and that her thoughts were firm,  
When from all mortal hope she did depart,  
Borne by those slaves across the ocean's term ;  
And that she reached the port without one fear infirm.

## IV.

One was she among many there, the thralls  
Of the cold tyrant's cruel lust : and they  
Laughed mournfully in those polluted halls ;  
But she was calm and sad, musing away  
On loftiest enterprise, till on a day  
The tyrant heard her singing to her lute  
A wild and sad and spirit-thrilling lay,  
Like winds that die in wastes—one moment mute  
The evil thoughts it made which did his breast pollute.

## V.

Even when he saw her wondrous loveliness,  
One moment to great Nature's sacred power  
He bent, and was no longer passionless.  
But, when he bade her to his secret bower  
Be borne a loveless victim, and she tore  
Her locks in agony, and her words of flame  
And mightier looks availed not ; then he bore  
Again his load of slavery, and became  
A king, a heartless beast, a pageant and a name.

## VI.

She told me what a loathsome agony  
Is that when selfishness mocks love's delight,  
Foul as in dream's most fearful imagery  
To dally with the mowing dead. That night  
All torture, fear, or horror, made seem light  
Which the soul dreams or knows ; and, when the day  
Shone on her awful frenzy, from the sight,  
Where like a spirit in fleshly chains she lay  
Struggling, aghast and pale the tyrant fled away.

## VII.

Her madness was a beam of light, a power  
Which dawned through the rent soul ; and words it gave,  
Gestures, and looks, such as in whirlwinds bore  
(Which might not be withstood, whence none could save)<sup>1</sup>  
All who approached their sphere, like some calm wave  
Vexed into whirlpools by the chasms beneath.  
And sympathy made each attendant slave  
Fearless and free, and they began to breathe  
Deep curses, like the voice of flames far underneath.

## VIII.

The King felt pale upon his noonday throne.  
At night two slaves he to her chamber sent.  
One was a green and wrinkled eunuch, grown  
From human shape into an instrument  
Of all things ill—distorted, bowed, and bent :—  
The other was a wretch from infancy  
Made dumb by poison, who nought knew or meant  
But to obey ; from the fire-isles came he,  
A diver lean and strong, of Oman's coral sea.

## IX.

They bore her to a bark, and the swift stroke  
Of silent rowers clove the blue moonlight seas,  
Until upon their path the morning broke.  
They anchored then where, be there calm or breeze,  
The gloomiest of the drear Symplegades  
Shakes with the sleepless surge ;—the Ethiop there  
Wound his long arms around her, and with knees  
Like iron clasped her feet, and plunged with her  
Among the closing waves out of the boundless air.

## X.

“Swift as an eagle stooping from the plain  
Of morning light into some shadowy wood,  
He plunged through the green silence of the main,  
Through many a cavern which the eternal flood  
Had scooped as dark lairs for its monster brood ;  
And among mighty shapes which fled in wonder,  
And among mightier shadows which pursued  
His heels, he wound ; until the dark rocks under  
He touched a golden chain—a sound arose like thunder.

## XI.

“A stunning clang of massive bolts redoubling  
Beneath the deep—a burst of waters driven  
As from the roots of the sea, raging and bubbling :  
And in that roof of crags a space was riven  
Through which there shone the emerald beams of heaven,  
Shot through the lines of many waves inwoven  
Like sunlight through acacia-woods at even,  
Through which his way the diver having cloven  
Passed like a spark sent up out of a burning oven.

## XII.

“And then,” she said, “he laid me in a cave  
Above the waters, by that chasm of sea,  
A fountain round and vast, in which the wave,  
Imprisoned, boiled and leaped perpetually,—  
Down which, one moment resting, he did flee,  
Winning the adverse depth ; that spacious cell  
Like an hupaithric <sup>1</sup> temple wide and high,  
Whose æry dome is inaccessible,  
Was pierced with one round cleft through which the sunbeams fell.

## XIII.

“Below, the fountain’s brink was richly paven  
With the deep’s wealth, coral and pearl, and sand  
Like spangling gold, and purple shells engraven  
With mystic legends by no mortal hand,  
Left there when, thronging to the moon’s command,  
The gathering waves rent the Hesperian gate  
Of mountains ; and on such bright floor did stand  
Columns, and shapes like statues, and the state  
Of kingless thrones, which Earth did in her heart create.

## XIV.

“The fiend of madness which had made its prey  
Of my poor heart was lulled to sleep awhile.  
There was an interval of many a day ;  
And a sea-eagle brought me food the while,  
Whose nest was built in that untrodden isle,  
And who to be the gaoler had been taught  
Of that strange dungeon ; as a friend whose smile  
Like light and rest at morn and even is sought  
That wild bird was to me, till madness misery brought :—

## XV.

“The misery of a madness slow and creeping,  
Which made the earth seem fire, the sea seem air,  
And the white clouds of noon, which oft were sleeping  
In the blue heaven so beautiful and fair,  
Like hosts of ghastly shadows hovering there ;  
And the sea-eagle looked a fiend who bore  
Thy mangled limbs for food !—Thus all things were  
Transformed into the agony which I wore  
Even as a poisoned robe around my bosom’s core.

## XVI.

"Again I knew the day and night fast fleeing,  
The eagle and the fountain and the air.  
Another frenzy came—there seemed a being  
Within me—a strange load my heart did bear,  
As if some living thing had made its lair  
Even in the fountains of my life :—a long  
And wondrous vision, wrought from my despair,  
Then grew, like sweet reality among  
Dim visionary woes, an unreposing throng.

## XVII.

"Methought I was about to be a mother.  
Month after month went by, and still I dreamed  
That we should soon be all to one another,  
I and my child ; and still new pulses seemed  
To beat beside my heart, and still I deemed  
There was a babe within—and, when the rain  
Of winter through the rifted cavern streamed,  
Methought, after a lapse of lingering pain,  
I saw that lovely shape which near my heart had lain.

## XVIII.

"It was a babe, beautiful from its birth,—  
It was like thee, dear love ! its eyes were thine,  
Its brow, its lips, and so upon the earth  
It laid its fingers as now rest on mine  
Thine own, beloved !—'twas a dream divine ;—  
Even to remember how it fled, how swift,  
How utterly, might make the heart repine,—  
Though 'twas a dream."—Then Cythna did uplift  
Her looks on mine, as if some doubt she sought to shift:

## XIX.

A doubt which would not flee, a tenderness  
Of questioning grief, a source of thronging tears:  
Which having passed, as one whom sobs oppress  
She spoke: "Yes, in the wilderness of years  
Her memory aye like a green home appears.  
She sucked her fill even at this breast, sweet love,  
For many months. I had no mortal fears ;  
Methought I felt her lips and breath approve  
It was a human thing which to my bosom clove.

## XX.

"I watched the dawn of her first smiles ; and soon,  
When zenith-stars were trembling on the wave,  
Or when the beams of the invisible moon  
Or sun from many a prism within the cave  
Their gem-born shadows to the water gave,  
Her looks would hunt them, and with outspread hand,  
From the swift lights which might that fountain pave,  
She would mark one, and laugh when, that command  
Slighting, it lingered there, and could not understand.

## XXI.

"Methought her looks began to talk with me:  
And no articulate sounds but something sweet  
Her lips would frame,—so sweet it could not be  
That it was meaningless ; her touch would meet  
Mine, and our pulses calmly flow and beat  
In response while we slept ; and, on a day  
When I was happiest in that strange retreat,  
With heaps of golden shells we two did play,—  
Both infants weaving wings for Time's perpetual way.

## XXII.

"Ere night, methought, her waning eyes were grown  
Weary with joy ; and, tired with our delight,  
We on the earth like sister twins lay down  
On one fair mother's bosom.—From that night  
She fled ; like those illusions clear and bright  
Which dwell in lakes when the red moon on high  
Pause ere it wakens tempest ;—and her flight,  
Though 'twas the death of brainless fantasy,  
Yet smote my lonesome heart more than all misery.

## XXIII.

"It seemed that, in the dreary night, the diver  
Who brought me thither came again, and bore  
My child away. I saw the waters quiver  
When he so swiftly sunk, as once before.  
Then morning came :—it shone even as of yore,  
But I was changed—the very life was gone  
Out of my heart—I wasted more and more  
Day after day, and, sitting there alone,  
Vexed the inconstant waves with my perpetual moan.

## XXIV.

"I was no longer mad, and yet methought  
My breasts were swoln and changed :—in every vein  
The blood stood still one moment, while that thought  
Was passing. With a gush of sickening pain  
It ebbed even to its withered springs again,  
When my wan eyes in stern resolve I turned  
From that most strange delusion, which would fain  
Have waked the dream for which my spirit yearned  
With more than human love, then left it unreturned.

## XXV.

"So, now my reason was restored to me,  
I struggled with that dream, which, like a beast  
Most fierce and beauteous, in my memory  
Had made its lair, and on my heart did feast ;  
But all that cave and all its shapes, possessed  
By thoughts which could not fade, renewed each one  
Some smile, some look, some gesture, which had blessed  
Me heretofore : I, sitting there alone,  
Vexed the inconstant waves with my perpetual moan.

## XXVI.

"Time passed, I know not whether months or years ;  
For day nor night nor change of seasons made  
Its note, but thoughts and unavailing tears ;  
And I became at last even as a shade,  
A smoke, a cloud on which the winds have preyed  
Till it be thin as air ; until, one even,  
A nautilus upon the fountain played,  
Spreading his azure sail where breath of heaven  
Descended not, among the waves and whirlpools driven.

## XXVII.

"And, when the eagle came, that lovely thing,  
Oaring with rosy feet its silver boat,  
Fled near me as for shelter. On slow wing  
The eagle hovering o'er his prey did float ;  
But, when he saw that I with fear did note  
His purpose, proffering my own food to him,  
The eager plumes subsided on his throat—  
He came where that bright child of sea did swim,  
And o'er it cast in peace his shadow broad and dim.

## XXVIII.

"This wakened me, it gave me human strength :  
And hope, I know not whence or wherefore, rose,  
But I resumed my ancient powers at length ;  
My spirit felt again like one of those,  
Like thine, whose fate it is to make the woes  
Of humankind their prey. What was this cave ?  
Its deep foundation no firm purpose knows,  
Immutable, resistless, strong to save,  
Like mind while yet it mocks the all-devouring grave.

## XXIX.

"And where was Laon ? might my heart be dead  
While that far dearer heart could move and be,  
Or whilst over the earth the pall was spread  
Which I had sworn to rend ? I might be free,  
Could I but win that friendly bird to me  
To bring me ropes ; and long in vain I sought,  
By intercourse of mutual imagery  
Of objects, if such aid he could be taught ;  
But fruit and flowers and boughs, yet never ropes, he brought.

## XXX.

"We live in our own world, and mine was made  
From glorious fantasies of hope departed :  
Ay, we are darkened with their floating shade,  
Or cast a lustre on them. Time imparted  
Such power to me I became fearless-hearted ;  
My eye and voice grew firm, calm was my mind,  
And piercing, like the morn now it has darted  
Its lustre on all hidden things behind  
Yon dim and fading clouds which load the weary wind.

## XXXI.

"My mind became the book through which I grew  
Wise in all human wisdom, and its cave,  
Which like a mine I rifled through and through,  
To me the keeping of its secrets gave,—  
One mind, the type of all, the moveless wave  
Whose calm reflects all moving things that are—  
Necessity and love and life, the grave  
And sympathy, fountains of hope and fear,  
Justice and truth and time and the world's natural sphere.



## XXXII.

“And on the sand would I make signs to range  
These woofs, as they were woven, of my thought ;  
Clear elemental shapes, whose smallest change  
A subtler language within language wrought :  
The key of truths which once were dimly taught  
In old Crotona ;—and sweet melodies  
Of love in that lorn solitude I caught  
From mine own voice in dream, when thy dear eyes  
Shone through my sleep, and did that utterance harmonize.

## XXXIII.

“Thy songs were winds whereon I fled at will,  
As in a wingèd chariot, o’er the plain  
Of crystal youth ; and thou wert there to fill  
My heart with joy, and there we sate again  
On the grey margin of the glimmering main :—  
Happy as then, but wiser far, for we  
Smiled on the flowery grave in which were lain  
Fear, Faith, and Slavery ; and mankind was free,  
Equal and pure and wise, in wisdom’s prophecy.

## XXXIV.

“For to my will my fancies were as slaves  
To do their sweet and subtle ministries ;  
And oft from that bright fountain’s shadowy waves  
They would make human throngs gather and rise  
To combat with my overflowing eyes  
And voice made deep with passion. Thus I grew  
Familiar with the shock and the surprise  
And war of earthly minds, from which I drew  
The power which has been mine to frame their thoughts anew

## XXXV.

“And thus my prison was the populous earth ;  
Where I saw—even as misery dreams of morn  
Before the east has given its glory birth—  
Religion’s pomp made desolate by the scorn  
Of Wisdom’s faintest smile, and thrones upturn,  
And dwellings of mild people interspersed  
With undivided fields of ripening corn,  
And love made free ; a hope which we have nursed  
Even with our blood and tears,—until its glory burst.

## XXXVI.

"All is not lost ! There is some recompense  
For hope whose fountain can be thus profound ;—  
Even thronèd Evil's splendid impotence  
Girt by its hell of power, the secret sound  
Of hymns to truth and freedom, the dread bound  
Of life and death passed fearlessly and well,  
Dungeons wherein the high resolve is found,  
Racks which degraded woman's greatness tell,  
And what may else be good and irresistible.

## XXXVII.

"Such are the thoughts which, like the fires that flare  
In storm-encompassed isles, we cherish yet  
In this dark ruin—such were mine even there.  
As in its sleep some odorous violet,  
While yet its leaves with nightly dews are wet,  
Breathes in prophetic dreams of day's uprise,  
Or as, ere Scythian frost in fear has met  
Spring's messengers descending from the skies,  
The buds foreknow their life—this hope must ever rise.

## XXXVIII.

"So years had passed, when sudden earthquake rent  
The depth of ocean, and the cavern cracked,  
With sound as if the world's wide continent  
Had fallen in universal ruin wracked :  
And through the cleft streamed in one cataract  
The stifling waters.—When I woke, the flood,  
Whose banded waves that crystal cave had sacked,  
Was ebbing round me, and my bright abode  
Before me yawned—a chasm desert and bare and broad.

## XXXIX.

"Above me was the sky, beneath the sea :  
I stood upon a point of shattered stone,  
And heard loose rocks rushing tumultuously  
With splash and shock into the deep—anon  
All ceased, and there was silence wide and lone.  
I felt that I was free ! The ocean-spray  
Quivered beneath my feet, the broad heaven shone  
Around, and in my hair the winds did play,  
Lingering, as they pursued their unimpeded way.

## XL.

“ My spirit moved upon the sea like wind,  
Which round some thymy cape will lag and hover,  
Though it can wake the still cloud, and unbind  
The strength of tempest. Day was almost over,  
When through the fading light I could discover  
A ship approaching—its white sails were fed  
With the north wind—its moving shade did cover  
The twilight deep ;—the mariners in dread  
Cast anchor when they saw new rocks around them spread.

## XLI.

“ And, when they saw one sitting on a crag,  
They sent a boat to me ;—the sailors rowed  
In awe through many a new and fearful jag  
Of overhanging rock, through which there flowed  
The foam of streams that cannot make abode.  
They came and questioned me ; but, when they heard  
My voice, they became silent, and they stood  
And moved as men in whom new love had stirred  
Deep thoughts : so to the ship we passed without a word.

## CANTO VIII.

## I.

" I SATE beside the steersman then, and, gazing  
Upon the west, cried, ' Spread the sails ! Behold !  
The sinking moon is like a watch-tower blazing  
Over the mountains yet ; the City of Gold  
Yon cape alone does from the sight withhold.  
The stream is fleet—the north breathes steadily  
Beneath the stars ; they tremble with the cold.  
Ye cannot rest upon the dreary sea ;—  
Haste, haste to the warm home of happier destiny !"

## II.

" The mariners obeyed. The Captain stood  
Aloof, and, whispering to the pilot, said :  
' Alas, alas ! I fear we are pursued  
By wicked ghosts ! a phantom of the dead,  
The night before we sailed, came to my bed  
In dream, like that ! ' The pilot then replied :  
' It cannot be—she is a human maid—  
Her low voice makes you weep—she is some bride  
Or daughter of high birth—she can be nought beside."

## III.

" We passed the islets, borne by wind and stream,  
And, as we sailed, the mariners came near  
And thronged around to listen. In the gleam  
Of the pale moon I stood, as one whom fear  
May not attain, and my calm voice did rear.  
' Ye all are human—yon broad moon gives light  
To millions who the selfsame likeness wear,  
Even while I speak—beneath this very night  
Their thoughts flow on like ours, in sadness or delight."

## IV.

“ ‘What dream ye? Your own hands have built an home,  
 Even for yourselves on a beloved shore :  
 For some, fond eyes are pining till they come ;  
 How they will greet him when his toils are o’er,  
 And laughing babes rush from the well-known door !  
 Is this your care? ye toil for your own good—  
*Ye* feel and think. Has some Immortal Power  
 Such purposes? or, in a human mood,  
 Dream ye that God thus builds for man in solitude ?

## V.

“ ‘What is that Power? Ye mock yourselves, and give  
 A human heart to what ye cannot know :  
 As if the cause of life could think and live !  
 ’Twere as if man’s own works should feel, and show  
 The hopes and fears and thoughts from which they flow,  
 And he be like to them ! Lo ! Plague is free  
 To waste, blight, poison, earthquake, hail, and snow,  
 Disease, and want, and worse necessity  
 Of hate and ill, and pride, and fear, and tyranny !

## VI.

“ ‘What is that Power? Some moon-struck sophist stood  
 Watching the shade from his own soul upthrown  
 Fill heaven and darken earth, and in such mood  
 The form he saw and worshiped was his own,  
 His likeness in the world’s vast mirror shown ;—  
 And ’twere an innocent dream, but that a faith  
 Nursed by fear’s dew of poison grows thereon,  
 And that men say that Power has chosen Death  
 On all who scorn its laws to wreak immortal wrath.

## VII.

“ ‘Men say they have seen God, and heard from God,<sup>1</sup>  
 Or known from others who have known such things,  
 And that his will is all our law, a rod  
 To scourge us into slaves ; that priests and kings,  
 Custom, domestic sway, ay all that brings  
 Man’s freeborn soul beneath the oppressor’s heel,  
 Are his strong ministers ; and that the stings  
 Of death will make the wise his vengeance feel,  
 Though truth and virtue arm their hearts with tenfold steel.

## VIII.

“ And it is said that God will punish wrong ;  
Yes, add despair to crime, and pain to pain ;  
And deepest hell and deathless snakes among  
Will bind the wretch on whom is fixed a stain  
Which like a plague, a burden, and a bane,  
Clung to him while he lived ;—for love and hate,  
Virtue and vice, they say, are difference vain—  
The will of strength is right. This human state  
Tyrants, that they may rule, with lies thus desolate.

## IX.

“ Alas, what strength ? Opinion is more frail  
Than yon dim cloud now fading on the moon  
Even while we gaze, though it awhile avail  
To hide the orb of truth : and every throne  
Of earth or heaven, though shadow, rests thereon,  
One shape of many names. For this ye plough  
The barren waves of ocean ; hence each one  
Is slave or tyrant ; all betray and bow,  
Command or kill or fear, or wreak or suffer woe.

## X.

“ Its names are each a sign which maketh holy  
All power—ay, the ghost, the dream, the shade,  
Of power—lust, falsehood, hate, and pride, and folly ;  
The pattern whence all fraud and wrong is made,  
A law to which mankind has been betrayed ;  
And human love is as the name well known  
Of a dear mother whom a murderer laid  
In bloody grave, and, into darkness thrown,  
Gathered her wildered babes around him as his own.

## XI.

“ Oh ! love (who to the heart of wandering man  
Art as the calm to ocean's weary waves),  
Justice, or truth, or joy—those only can  
From slavery and religion's labyrinth-caves  
Guide us, as one clear star the seaman saves.  
To give to all an equal share of good ;  
To track the steps of Freedom, though through graves  
She pass ; to suffer all in patient mood ;  
To weep for crime, though stained with thy friend's dearest  
blood ;

## XII.

“To feel the peace of self-contentment’s lot ;  
To own all sympathies, and outrage none ;  
And in the inmost bowers of sense and thought,  
Until life’s sunny day is quite gone down,  
To sit and smile with Joy, or, not alone,  
To kiss salt tears from the worn cheek of Woe ;  
To live as if to love and live were one ;—  
This is not faith or law, nor those who bow  
To thrones on heaven or earth such destiny may know.

## XIII.

“But children near their parents tremble now,  
Because they must obey. One rules another ;  
And, as one Power rules both high and low,  
So man is made the captive of his brother ;  
And Hate is throned on high with Fear his mother,  
Above the highest :—and those fountain-cells  
Whence love yet flowed when faith had choked all other  
Are darkened—Woman as the bond-slave dwells  
Of man, a slave ; and life is poisoned in its wells.

## XIV.

“Man seeks for gold in mines, that he may weave  
A lasting chain for his own slavery ;—  
In fear and restless care that he may live,  
He toils for others, who must ever be  
The joyless thralls of like captivity ;  
He murders, for his chiefs delight in ruin ;  
He builds the altar, that its idol’s fee  
May be his very blood ; he is pursuing—  
Oh blind and willing wretch !—his own obscure undoing.

## XV.

“Woman !—she is his slave, she has become  
A thing I weep to speak—the child of scorn,  
The outcast of a desolated home.  
Falsehood and fear and toil like waves have worn  
Channels upon her cheek, which smiles adorn  
As calm decks the false ocean :—well ye know  
What woman is, for none of woman born  
Can choose but drain the bitter dregs of woe,  
Which ever from the oppressed to the oppressors flow.

## XVI.

“ ‘This need not be. Ye might arise, and will  
That gold should lose its power, and thrones their glory ;  
That love, which none may bind, be free to fill  
The world, like light ; and evil Faith, grown hoary  
With crime, be quenched and die.—Yon promontory  
Even now eclipses the descending moon !—  
Dungeons and palaces are transitory—  
High temples fade like vapour—Man alone  
Remains, whose will has power when all beside is gone.

## XVII.

“ ‘Let all be free and equal !—From your hearts  
I feel an echo ; through my inmost frame,  
Like sweetest sound, seeking its mate, it darts.—  
Whence come ye, friends ? Alas, I cannot name  
All that I read of sorrow, toil, and shame,  
On your worn faces ; as in legends old  
Which make immortal the disastrous fame  
Of conquerors and impostors false and bold,  
The discord of your hearts I in your looks behold.

## XVIII.

“ ‘Whence come ye, friends ? from pouring human blood  
Forth on the earth ? Or bring ye steel and gold,  
That kings may dupe and slay the multitude ?  
Or from the famished poor, pale, weak, and cold,  
Bear ye the earnings of their toil ? Unfold !  
Speak ! Are your hands in slaughter’s sanguine hue  
Stained freshly ? have your hearts in guile grown old ?  
Know yourselves thus,—ye shall be pure as dew,  
And I will be a friend and sister unto you.

## XIX.

“ ‘Disguise it not—we have one human heart—  
All mortal thoughts confess a common home.  
Blush not for what may to thyself impart  
Stains of inevitable crime : the doom  
Is this which has, or may, or must, become  
Thine, and all humankind’s. Ye are the spoil  
Which Time thus marks for the devouring tomb ;  
Thou and thy thoughts—and they—and all the toil  
Wherewith ye twine the rings of life’s perpetual coil.



## XX.

“Disguise it not—ye blush for what ye hate,  
And Enmity is sister unto Shame;  
Look on your mind—it is the book of fate—  
Ah ! it is dark with many a blazoned name  
Of misery—all are mirrors of the same;  
But the dark fiend who with his iron pen,  
Dipped in scorn’s fiery poison, makes his fame  
Enduring there, would o’er the heads of men  
Pass harmless, if they scorned to make their hearts his den.

## XXI.

“Yes, it is Hate—that shapeless fiendly thing  
Of many names, all evil, some divine—  
Whom self-contempt arms with a mortal sting;  
Which—when the heart its snaky folds entwine  
Is wasted quite, and when it doth repine  
To gorge such bitter prey—on all beside  
It turns with ninefold rage; as, with his twine<sup>1</sup>  
When amphibæna some fair bird has tied,  
Soon o’er the putrid mass he threats on every side.

## XXII.

“Reproach not thine own soul, but know thyself;  
Nor hate another’s crime, nor loathe thine own.  
It is the dark idolatry of self  
Which, when our thoughts and actions once are gone,  
Demands that man should weep and bleed and groan;  
Oh vacant expiation !—Be at rest :  
The past is Death’s, the future is thine own;  
And love and joy can make the foulest breast  
A paradise of flowers where peace might build her nest.

## XXIII.

“Speak thou ! whence come ye ?”—A youth made reply :  
‘Wearily, wearily o’er the boundless deep  
We sail.—Thou readest well the misery  
Told in these faded eyes ; but much doth sleep  
Within, which there the poor heart loves to keep,  
Or dare not write on the dishonoured brow.  
Even from our childhood have we learned to steep  
The bread of slavery in the tears of woe,  
And never dreamed of hope or refuge until now.

## XXIV.

“‘Yes—I must speak—my secret should have perished  
 Even with the heart it wasted, as a brand  
 Fades in the dying flame whose life it cherished,  
 But that no human bosom can withstand  
 Thee, wondrous lady, and the mild command  
 Of thy keen eyes :—yes, we are wretched slaves,  
 Who from their wonted loves and native land  
 Are reft, and bear o’er the dividing waves  
 The unregarded prey of calm and happy graves.

## XXV.

“‘We drag afar from pastoral vales the fairest  
 Among the daughters of those mountains lone ;  
 We drag them there where all things best and rarest  
 Are stained and trampled. Years have come and gone  
 Since, like the ship which bears me, I have known  
 No thought ;—but now the eyes of one dear maid  
 On mine with light of mutual love have shone :  
 She is my life,—I am but as the shade  
 Of her—a smoke sent up from ashes, soon to fade :—

## XXVI.

“‘For she must perish in the tyrant’s hall—  
 Alas, alas !’—He ceased, and by the sail  
 Sate cowering—but his sobs were heard by all.  
 And still before the ocean and the gale  
 The ship fled fast till the stars ’gan to fail :  
 And, round me gathered with mute countenance,  
 The seamen gazed, the pilot worn and pale  
 With toil, the captain with grey locks, whose glance  
 Met mine in restless awe—they stood as in a trance.

## XXVII.

“‘Recede not ! pause not now ! Thou art grown old,  
 But Hope will make thee young, for Hope and Youth  
 Are children of one mother, Love. Behold !  
 The eternal stars gaze on us !—is the truth  
 Within your soul ? care for your own, or ruth  
 For others’ sufferings ? do ye thirst to bear  
 A heart which not the serpent custom’s tooth  
 May violate ?—Be free ! and even here  
 Swear to be firm till death !’ They cried ‘We swear ! We swear !’

## XXVIII.

“The very darkness shook, as with a blast  
Of subterranean thunder, at the cry ;  
The hollow shore its thousand echoes cast  
Into the night, as if the sea and sky  
And earth rejoiced with new-born liberty,  
For in that name they swore ! Bolts were undrawn,  
And on the deck, with unaccustomed eye,  
The captives gazing stood, and every one  
Shrank as the inconstant torch upon her countenance shone.

## XXIX.

“They were earth’s purest children, young and fair,  
With eyes the shrines of unawakened thought,  
And brows as bright as Spring or morning, ere  
Dark time had there its evil legend wrought  
In characters of cloud which wither not.—  
The change was like a dream to them ; but soon  
They knew the glory of their altered lot.  
In the bright wisdom of youth’s breathless noon,  
Sweet talk and smiles and sighs all bosoms did attune.

## XXX.

“But one was mute. Her cheeks and lips most fair,  
Changing their hue like lilies newly blown  
Beneath a bright acacia’s shadowy hair  
Waved by the wind amid the sunny noon,  
Showed that her soul was quivering ; and full soon  
That youth arose, and breathlessly did look  
On her and me, as for some speechless boon :  
I smiled, and both their hands in mine I took,  
And felt a soft delight from what their spirits shook.

## CANTO IX.

## I.

“THAT night we anchored in a woody bay ;  
And sleep no more around us dared to hover  
Than, when all doubt and fear has passed away,  
It shades the couch of some unresting lover  
Whose heart is now at rest. Thus night passed over  
In mutual joy :—around, a forest grew  
Of poplars and dark oaks, whose shade did cover  
The waning stars pranked in the waters blue,  
And trembled in the wind which from the morning flew.

## II.

“The joyous mariners and each free maiden  
Now brought from the deep forest many a bough,  
With woodland spoil most innocently laden ;  
Soon wreaths of budding foliage seemed to flow  
Over the mast and sails, the stern and prow  
Were canopied with blooming boughs,—the while  
On the slant sun’s path o’er the waves we go  
Rejoicing, like the dwellers of an isle  
Doomed to pursue those waves that cannot cease to smile.

## III.

“The many ships spotting the dark-blue deep  
With snowy sails fled fast as ours came nigh,  
In fear and wonder ; and on every steep  
Thousands did gaze. They heard the startling cry,  
Like Earth’s own voice lifted unconquerably  
To all her children, the unbounded mirth,  
The glorious joy of thy name—Liberty !  
They heard !—As o’er the mountains of the earth  
From peak to peak leap-on the beams of morning’s birth :

## IV.

"So from that cry over the boundless hills  
Sudden was caught one universal sound,  
Like a volcano's voice whose thunder fills  
Remotest skies,—such glorious madness found  
A path through human hearts with stream which drowned  
Its struggling fears and cares, dark Custom's brood ;  
They knew not whence it came, but felt around  
A wide contagion poured—they called aloud  
On Liberty—that name lived on the sunny flood.

## V.

"We reached the port.—Alas ! from many spirits  
The wisdom which had waked that cry was fled,  
Like the brief glory which dark heaven inherits  
From the false dawn, which fades ere it is spread,  
Upon the night's devouring darkness shed :  
Yet soon bright day will burst—even like a chasm  
Of fire, to burn the shrouds outworn and dead  
Which wrap the world ; a wide enthusiasm,  
To cleanse the fevered world as with an earthquake's spasm.

## VI.

"I walked through the great city then, but free  
From shame or fear ; those toil-worn mariners  
And happy maidens did encompass me.  
And, like a subterranean wind that stirs  
Some forest among caves, the hopes and fears  
From every human soul a murmur strange  
Made as I passed : and many wept, with tears  
Of joy and awe, and wingèd thoughts did range,  
And half-extinguished words which prophesied of change.

## VII.

"For with strong speech I tore the veil that hid  
Nature and truth and liberty and love,—  
As one who from some mountain's pyramid  
Points to the unrisen sun—the shades approve  
His truth, and flee from every stream and grove.  
Thus, gentle thoughts did many a bosom fill,—  
Wisdom the mail of tried affections wove  
For many a heart, and tameless scorn of ill  
Thrice steeped in molten steel the unconquerable will.

## VIII.

“Some said I was a maniac wild and lost;  
Some, that I scarce had risen from the grave,  
The Prophet's virgin bride, a heavenly ghost:—  
Some said I was a fiend from my weird cave,  
Who had stolen human shape, and o'er the wave,  
The forest, and the mountain, came;—some said  
I was the child of God, sent down to save  
Women from bonds and death, and on my head  
The burden of their sins would frightfully be laid.

## IX.

“But soon my human words found sympathy  
In human hearts. The purest and the best,  
As friend with friend, made common cause with me,  
And they were few, but resolute;—the rest,  
Ere yet success the enterprise had blessed,  
Leagued with me in their hearts;—their meals, their slumber,  
Their hourly occupations, were possessed  
By hopes which I had armed to overnumber  
Those hosts of meaner cares which life's strong wings encumber

## X.

“But chiefly women, whom my voice did waken  
From their cold, careless, willing slavery,  
Sought me: one truth their dreary prison has shaken,  
They looked around, and lo! they became free!  
Their many tyrants, sitting desolately  
In slave-deserted halls, could none restrain;  
For wrath's red fire had withered in the eye  
Whose lightning once was death,—nor fear nor gain  
Could tempt one captive now to lock another's chain.

## XI.

“Those who were sent to bind me wept, and felt  
Their minds outsoar the bonds which clasped them round,  
Even as a waxen shape may waste and melt  
In the white furnace; and a visioned swound,  
A pause of hope and awe, the city bound,  
Which—like the silence of a tempest's birth,  
When in its awful shadow it has wound  
The sun, the wind, the ocean, and the earth—  
Hung terrible, ere yet the lightnings have leapt forth.

## XII.

“Like clouds inwoven in the silent sky  
By winds from distant regions meeting there,  
In the high name of truth and liberty  
Around the city millions gathered were  
By hopes which sprang from many a hidden lair;  
Words which the lore of truth in hues of grace  
Arrayed; thine own wild songs which in the air  
Like homeless odours floated; and the name  
Of thee, and many a tongue which thou hadst dipped in flame

## XIII.

“The Tyrant knew his power was gone; but Fear,  
The nurse of Vengeance, bade him wait the event—  
That perfidy and custom, gold and prayer,  
And whatsoe’er, when Force is impotent,  
To Fraud the sceptre of the world has lent,  
Might, as he judged, confirm his failing sway.  
Therefore throughout the streets the priests he sent  
To curse the rebels. To their gods did they  
For earthquake, plague, and want, kneel in the public way.

## XIV.

“And grave and hoary men were bribed to tell,  
From seats where Law is made the slave of Wrong,  
How glorious Athens in her splendour fell  
Because her sons were free,—and that, among  
Mankind, the many to the few belong,  
By Heaven, and nature, and necessity.  
They said that age was truth, and that the young  
Marred with wild hopes the peace of slavery,  
With which old times and men had quelled the vain and free.

## XV.

“And with the falsehood of their poisonous lips  
They breathed on the enduring memory  
Of sages and of bards a brief eclipse.  
There was one teacher, who Necessity  
Had armed with strength and wrong against mankind,  
His slave and his avenger aye to be;  
That we were weak and sinful, frail and blind;  
And that the will of one was peace, and we  
Should seek for nought on earth but toil and misery —

## XVI.

“For thus we might avoid the hell hereafter.  
So spake the hypocrites, who cursed and lied.  
Alas ! their sway was past, and tears and laughter  
Clung to their hoary hair, withering the pride  
Which in their hollow hearts dared still abide ;  
And yet obscener slaves with smother brow,  
And sneers on their strait lips, thin, blue, and wide,  
Said that the rule of men was over now,  
And hence the subject world to woman’s will must bow.

## XVII.

“And gold was scattered through the streets, and wine  
Flowed at a hundred feasts within the wall.  
In vain ! The steady towers in heaven did shine  
As they were wont ; nor at the priestly call  
Left Plague her banquet in the Ethiop’s hall,  
Nor Famine from the rich man’s portal came,  
Where at her ease she ever preys on all  
Who throng to kneel for food : nor fear nor shame  
Nor faith nor discord dimmed hope’s newly kindled flame

## XVIII.

“For gold was as a god whose faith began  
To fade, so that its worshipers were few ;  
And faith itself, which in the heart of man  
Gives shape, voice, name, to spectral terror, knew  
Its downfall, as the altars lonelier grew,  
Till the priests stood alone within the fane.  
The shafts of falsehood unpolluting flew ;  
And the cold sneers of calumny were vain  
The union of the free with discord’s brand to stain.

## XIX.

“The rest thou knowest.—Lo ! we two are here—  
We have survived a ruin wide and deep.  
Strange thoughts are mine.—I cannot grieve or fear ;  
Sitting with thee upon this lonely steep,  
I smile, though human love should make me weep.  
We have survived a joy that knows no sorrow,  
And I do feel a mighty calmness creep  
Over my heart, which can no longer borrow  
Its hues from Chance or Change, dark children of Tomorrow.



## XX.

"We know not what will come.—Yet, Laon dearest,  
Cythna shall be the prophetess of love ;  
Her lips shall rob thee of the grace thou wearest,  
To hide thy heart, and clothe the shapes which rove  
Within the homeless future's wintry grove ;  
For I now, sitting thus beside thee, seem  
Even with thy breath and blood to live and move,  
And violence and wrong are as a dream  
Which rolls from steadfast truth,—an unreturning stream.

## XXI.

"The blasts of Autumn drive the wingèd seeds  
Over the earth,—next come the snows, and rain,  
And frosts, and storms, which dreary Winter leads  
Out of his Scythian cave, a savage train ;  
Behold ! Spring sweeps over the world again,  
Shedding soft dews from her etherial wings ;  
Flowers on the mountains, fruits over the plain,  
And music on the waves and woods, she flings,  
And love on all that lives, and calm on lifeless things.

## XXII.

"O Spring ! of hope and love and youth and gladness  
Wind-wingèd emblem ! brightest, best, and fairest !  
Whence comest thou when with dark Winter's sadness  
The tears that fade in sunny smiles thou sharest ?  
Sister of joy ! thou art the child who wearest  
Thy mother's dying smile, tender and sweet ;  
Thy mother Autumn, for whose grave thou bearest  
Fresh flowers, and beams like flowers, with gentle feet  
Disturbing not the leaves which are her winding-sheet.

## XXIII.

"Virtue and hope and love, like light and heaven,  
Surround the world. We are their chosen slaves.  
Has not the whirlwind of our spirit driven  
Truth's deathless germs to thought's remotest caves ?  
Lo, winter comes !—the grief of many graves,  
The frost of death, the tempest of the sword,  
The flood of tyranny, whose sanguine waves  
Stagnate like ice at Faith the enchanter's word,  
And bind all human hearts in its repose abhorred !

## XXIV.

"The seeds are sleeping in the soil. Meanwhile  
The tyrant peoples dungeons with his prey ;  
Pale victims on the guarded scaffold smile  
Because they cannot speak ; and, day by day,  
The moon of wasting science wanes away  
Among her stars ; and in that darkness vast  
The sons of earth to their foul idols pray ;  
And grey priests triumph ; and like blight or blast  
A shade of selfish care o'er human looks is cast.

## XXV.

"This is the winter of the world ;—and here  
We die, even as the winds of autumn fade,  
Expiring in the frore and foggy air.—  
Behold ! Spring comes, though we must pass who made  
The promise of its birth, even as the shade  
Which from our death, as from a mountain, flings  
The future, a broad sunrise ; thus arrayed  
As with the plumes of overshadowing wings,  
From its dark gulf of chains earth like an eagle springs.

## XXVI.

"O dearest love ! we shall be dead and cold  
Before this morn may on the world arise :  
Wouldst thou the glory of its dawn behold ?  
Alas ! gaze not on me, but turn thine eyes  
On thine own heart—it is a paradise  
Which everlasting Spring has made its own ;  
And, while drear winter fills the naked skies,  
Sweet streams of sunny thought, and flowers fresh-blown,  
Are there, and weave their sounds and odours into one.

## XXVII.

"In their own hearts the earnest of the hope  
Which made them great the good will ever find ;  
And, though some envious shades may interlope  
Between the effect and it, one comes behind  
Who aye the future to the past will bind—  
Necessity, whose sightless strength for ever  
Evil with evil, good with good, must wind  
In bands of union which no power may sever :  
They must bring forth their kind, and be divided never.

## XXVIII.

"The good and mighty of departed ages  
Are in their graves,—the innocent and free,  
Heroes, and poets, and prevailing sages,  
Who leave the vesture of their majesty  
To adorn and clothe this naked world ;—and we  
Are like to them. Such perish ; but they leave  
All hope or love or truth or liberty  
Whose forms their mighty spirits could conceive,  
To be a rule and law to ages that survive.

## XXIX.

"So be the turf heaped over our remains  
Even in our happy youth, and that strange lot,  
Whate'er it be, when in these mingling veins  
The blood is still, be ours ; let sense and thought  
Pass from our being, or be numbered not  
Among the things that are ; let those who come  
Behind, for whom our steadfast will has bought  
A calm inheritance, a glorious doom,  
Insult with careless tread our undivided tomb !

## XXX.

"Our many thoughts and deeds, our life and love,  
Our happiness, and all that we have been,  
Immortally must live and burn and move  
When we shall be no more. The world has seen  
A type of peace ; and—as some most serene  
And lovely spot to a poor maniac's eye,  
After long years, some sweet and moving scene  
Of youthful hope, returning suddenly,  
Quells his long madness—thus man shall remember thee.

## XXXI.

"And calumny meanwhile shall feed on us  
As worms devour the dead, and near the throne  
And at the altar most accepted thus  
Shall sneers and curses be ;—what we have done  
None shall dare vouch, though it be truly known.  
That record shall remain when they must pass  
Who built their pride on its oblivion,  
And fame, in human hope which sculptured was,  
Survive the perished scrolls of unending brass :—

## XXXII.

"The while we two, belovèd, must depart,  
And Sense and Reason, those enchanters fair  
Whose wand of power is hope, would bid the heart  
That gazed beyond the wormy grave despair.  
These eyes, these lips, this blood, seem darkly there  
To fade in hideous ruin ; no calm sleep,  
Peopling with golden dreams the stagnant air,  
Seems our obscure and rotting eyes to steep  
In joy ;—but senseless death—a ruin dark and deep.

## XXXIII.

"These are blind fancies. Reason cannot know  
What sense can neither feel nor thought conceive ;  
There is delusion in the world, and woe,  
And fear, and pain. We know not whence we live,  
Or why, or how ; or what mute Power may give  
Their being to each plant and star and beast,  
Or even these thoughts.—Come near me ! I do weave  
A chain I cannot break—I am possessed  
With thoughts too swift and strong for one lone human breast.

## XXXIV.

"Yes, yes—thy kiss is sweet, thy lips are warm !  
Oh, willingly, belovèd, would these eyes,  
Might they no more drink being from thy form,  
Even as to sleep whence we again arise,  
Close their faint orbs in death. I fear nor prize  
Aught that can now betide, unshared by thee.  
Yes, love, when wisdom fails, makes Cythna wise ;  
Darkness and death, if death be true, must be  
Dearer than life and hope if unenjoyed with thee.

## XXXV.

"Alas ! our thoughts flow on with stream whose waters  
Return not to their fountain : earth and heaven,  
The Ocean and the Sun, the Clouds their daughters,  
Winter and Spring, and morn and noon and even,  
All that we are or know, is darkly driven  
Towards one gulf.—Lo ! what a change is come  
Since I first spake—but time shall be forgiven  
Though it change all but thee !" She ceased—night's gloom  
Meanwhile had fallen on earth from the sky's sunless dome.

## XXXVI.

Though she had ceased, her countenance, uplifted  
To heaven, still spake, with solemn glory bright ;  
Her dark deep eyes, her lips whose motions gifted  
The air they breathed with love, her locks undight.  
“Fair star of life and love,” I cried, “my soul’s delight,  
Why lookest thou on the crystalline skies?  
Oh, that my spirit were yon heaven of night  
Which gazes on thee with its thousand eyes !”  
She turned to me and smiled—that smile was paradise !

## CANTO X.

## I.

WAS there a human spirit in the steed,  
That thus with his proud voice, ere night was gone,  
He broke our linkèd rest? or do indeed  
All living things a common nature own,  
And thought erect an universal throne,  
Where many shapes one tribute ever bear?  
And Earth, their mutual mother, does she groan  
To see her sons contend? and makes she bare  
Her breast, that all in peace its drainless stores may share?

## II.

I have heard friendly sounds from many a tongue  
Which was not human—the lone nightingale  
Has answered me with her most soothing song  
Out of her ivy bower, when I sate pale  
With grief, and sighed beneath; from many a dale  
The antelopes who flocked for food have spoken  
With happy sounds and motions that avail  
Like man's own speech: and such was now the token  
Of waning night, whose calm by that proud neigh was broken.

## III.

Each night, that mighty steed bore me abroad,  
And I returned with food to our retreat,  
And dark intelligence. The blood which flowed  
Over the fields had stained the courser's feet;  
Soon the dust drinks that bitter dew. Then meet  
The vulture and the wild dog and the snake,  
The wolf and the hyæna grey, and eat  
The dead in horrid truce: their throngs did make,  
Behind the steed, a chasm like waves in a ship's wake.

## IV.

For from the utmost realms of earth came pouring  
The banded slaves whom every despot sent  
At that throned traitor's summons. Like the roaring  
Of fire, whose floods the wild deer circumvent  
In the scorched pastures of the south, so bent  
The armies of the leaguèd kings around  
Their files of steel and flame ;—the continent  
Trembled, as with a zone of ruin bound,  
Beneath their feet ; the sea shook with their navies' sound.

## V.

From every nation of the earth they came,  
The multitude of moving heartless things  
Whom slaves call men : obediently they came,  
Like sheep whom from the fold the shepherd brings  
To the stall, red with blood. Their many kings  
Led them thus erring from their native land,<sup>r</sup>—  
Tartar and Frank, and millions whom the wings  
Of Indian breezes lull ; and many a band  
The Arctic Anarch sent, and Idumea's sand,

## VI.

Fertile in prodigies and lies.—So there  
Strange natures made a brotherhood of ill.  
The desert-savage ceased to grasp in fear  
His Asian shield and bow when, at the will  
Of Europe's subtler son, the bolt would kill  
Some shepherd sitting on a rock secure ;  
But smiles of wondering joy his face would fill,  
And savage sympathy. Those slaves impure  
Each one the other thus from ill to ill did lure.

## VII.

For traitorously did that foul Tyrant robe  
His countenance in lies. Even at the hour  
When he was snatched from death, then o'er the globe,  
With secret signs from many a mountain-tower,  
With smoke by day and fire by night the power  
Of kings and priests, those dark conspirators,  
He called :—they knew his cause their own, and swore  
Like wolves and serpents to their mutual wars  
Strange truce, with many a rite which earth and heaven abhor

## VIII.

Myriads had come—millions were on their way.  
The Tyrant passed, surrounded by the steel  
Of hired assassins, through the public way,  
Choked with his country's dead ;—his footsteps reel  
On the fresh blood—he smiles. “ Ay, now I feel  
I am a king in truth ! ” he said ; and took  
His royal seat, and bade the torturing wheel  
Be brought, and fire, and pincers, and the hook,  
And scorpions, that his soul on its revenge might look.

## IX.

“ But first go slay the rebels.—Why return  
The victor bands ? ” he said. “ Millions yet live,  
Of whom the weakest with one word might turn  
The scales of victory yet ; let none survive  
But those within the walls. Each fifth shall give  
The expiation for his brethren, here.—  
Go forth, and waste and kill.”—“ O king, forgive  
My speech,” a soldier answered ; “ but we fear  
The spirits of the night, and morn is drawing near.

## X.

“ For we were slaying still without remorse,  
And now that dreadful chief beneath my hand  
Defenceless lay, when on a hell-black horse  
An angel bright as day, waving a brand  
Which flashed among the stars, passed.”—“ Dost thou stand  
Parleying with me, thou wretch ? ” the king replied.  
“ Slaves, bind him to the wheel ; and of this band  
Whoso will drag that woman to his side  
That scared him thus may burn his dearest foe beside ;

## XI.

“ And gold and glory shall be his.—Go forth ! ”  
They rushed into the plain.—Loud was the roar  
Of their career : the horsemen shook the earth ;  
The wheeled artillery's speed the pavement tore ;  
The infantry, file after file, did pour  
Their clouds on the utmost hills. Five days they slew  
Among the wasted fields ; the sixth saw gore  
Stream through the city ; on the seventh the dew  
Of slaughter became stiff, and there was peace anew.



## XII.

Peace in the desert fields and villages,  
Between the gluttoned beasts and mangled dead :  
Peace in the silent streets, save when the cries  
Of victims, to their fiery judgment led,  
Made pale *their* voiceless lips who seemed to dread,  
Even in their dearest kindred, lest some tongue  
Be faithless to the fear yet unbetrayed :  
Peace in the tyrant's palace, where the throng  
Waste the triumphal hours in festival and song.

## XIII.

Day after day the burning sun rolled on  
Over the death-polluted land. It came  
Out of the east like fire, and fiercely shone  
A lamp of autumn, ripening with its flame  
The few lone ears of corn ;—the sky became  
Stagnate with heat, so that each cloud and blast  
Languished and died ; the thirsting air did claim  
All moisture, and a rotting vapour passed  
From the unburied dead, invisible and fast.

## XIV.

First want, then plague, came on the beasts ; their food  
Failed, and they drew the breath of its decay.  
Millions on millions, whom the scent of blood  
Had lured, or who from regions far away  
Had tracked the hosts in festival-array,  
From their dark deserts, gaunt and wasting now,  
Stalked like fell shades among their perished prey ;  
In their green eyes a strange disease did glow,—  
They sank in hideous spasm, or pains severe and slow.

## XV.

The fish were poisoned in the streams ; the birds  
In the green woods perished ; the insect race  
Was withered up ; the scattered flocks and herds  
Who had survived the wild beasts' hungry chase  
Died moaning, each upon the other's face  
In helpless agony gazing ; round the city  
All night the lean hyænas their sad case  
Like starving infants wailed—a woful ditty—  
And many a mother wept, pierced with unnatural pity.

## XVI.

Amid the ærial minarets on high  
The Ethiopian vultures fluttering fell  
From their long line of brethren in the sky,  
Startling the concourse of mankind.—Too well  
These signs the coming mischief did foretell :—  
Strange panic first, a deep and sickening dread,  
Within each heart, like ice, did sink and dwell,—  
A voiceless thought of evil, which did spread  
With the quick glance of eyes, like withering lightnings shed.

## XVII.

Day after day, when the year wanes, the frosts  
Strip its green crown of leaves, till all is bare ;  
So on those strange and congregated hosts  
Came Famine, a swift shadow, and the air  
Groaned with the burden of a new despair ;  
Famine, than whom Misrule no deadlier daughter  
Feeds from her thousand breasts, though sleeping there  
With lidless eyes lie Faith and Plague and Slaughter,  
A ghastly brood conceived of Lethe's sullen water.

## XVIII.

There was no food. The corn was trampled down,  
The flocks and herds had perished ; on the shore  
The dead and putrid fish were ever thrown :  
The deeps were foodless, and the winds no more  
Creaked with the weight of birds, but, as before  
Those wingèd things sprang forth, were void of shade ;  
The vines and orchards, autumn's golden store,  
Were burned ; so that the meanest food was weighed  
With gold, and avarice died before the god it made.

## XIX.

There was no corn—in the wide market-place  
All loathliest things, even human flesh, was sold ;  
They weighed it in small scales—and many a face  
Was fixed in eager horror then. His gold  
The miser brought ; the tender maid, grown bold  
Through hunger, bared her scornèd charms in vain ;  
The mother brought her eldest-born, controlled  
By instinct blind as love, but turned again,  
And bade her infant suck, and died in silent pain.

## XX.

Then fell blue plague upon the race of man.  
"Oh, for the sheathèd steel, so late which gave  
Oblivion to the dead when the streets ran  
With brothers' blood ! Oh, that the earthquake's grave  
Would gape, or ocean lift its stifling wave !"  
Vain cries ! Throughout the streets, thousands, pursued  
Each by his fiery torture, howl and rave,  
Or sit in frenzy's unimagined mood  
Upon fresh heaps of dead—a ghastly multitude.

## XXI.

It was not hunger now, but thirst. Each well  
Was choked with rotting corpses, and became  
A cauldron of green mist made visible  
At sunrise. Thither still the myriads came,  
Seeking to quench the agony of the flame  
Which raged like poison through their bursting veins ;  
Naked they were from torture, without shame,  
Spotted with nameless scars and lurid blains,  
Childhood and youth and age writhing in savage pains.

## XXII.

It was not thirst but madness. Many saw  
Their own lean image everywhere ; it went  
A ghastlier self beside them, till the awe  
Of that dread sight to self-destruction sent  
Those shrieking victims. Some, ere life was spent,  
Sought, with a horrid sympathy, to shed  
Contagion on the sound ; and others rent  
Their matted hair, and cried aloud, "We tread  
On fire ! the avenging Power his hell on earth has spread !"

## XXIII.

Sometimes the living by the dead were hid.  
Near the great fountain in the public square,  
Where corpses made a crumbling pyramid  
Under the sun, was heard one stifled prayer  
For life, in the hot silence of the air ;  
And strange 'twas mid that hideous heap to see  
Some shrouded in their long and golden hair,  
As if not dead, but slumbering quietly,  
Like forms which sculptors carve, then love to agony.

## XXIV.

Famine had spared the palace of the king :—  
He rioted in festival the while,  
He and his guards and priests ; but plague did fling  
One shadow upon all. Famine can smile  
On him who brings it food, and pass, with guile  
Of thankful falsehood, like a courtier grey,  
The house-dog of the throne ; but many a mile  
Comes plague, a wingèd wolf, who loathes alway  
The garbage and the scum that strangers make her prey.

## XXV.

So, near the throne, amid the gorgeous feast,  
Sheathed in resplendent arms, or loosely dight  
To luxury, ere the mockery yet had ceased  
That lingered on his lips, the warrior's might  
Was loosened, and a new and ghastlier night  
In dreams of frenzy lapped his eyes ; he fell  
Headlong, or with stiff eyeballs sate upright  
Among the guests, or raving mad did tell  
Strange truths, a dying seer of dark oppression's hell.

## XXVI.

The princes and the priests were pale with terror ;  
That monstrous faith wherewith they ruled mankind  
Fell, like a shaft loosed by the bowman's error,  
On their own hearts : they sought,—and they could find  
No refuge—'twas the blind who led the blind.  
So through the desolate streets to the high fane  
The many-tongued and endless armies wind  
In sad procession : each among the train  
To his own idol lifts his supplications vain.

## XXVII.

“ O God ! ” they cried, “ we know our secret pride  
Has scorned thee, and thy worship, and thy name ;  
Secure in human power, we have defied  
Thy fearful might ; we bend in fear and shame  
Before thy presence ; with the dust we claim  
Kindred. Be merciful, O King of Heaven !  
Most justly have we suf'ered for thy fame  
Made dim ; but be at length our sins forgiven,  
Ere to despair and death thy worshippers be driven.

## XXVIII.

"O King of glory ! thou alone hast power !  
Who can resist thy will ? who can restrain  
Thy wrath when on the guilty thou dost shower  
The shafts of thy revenge, a blistering rain ?  
Greatest and best, be merciful again !  
Have we not stabbed thine enemies ? and made  
The earth an altar, and the heavens a fane,  
Where thou wert worshipped with their blood ? and laid  
Those hearts in dust which would thy searchless works have weighed ?

## XXIX.

"Well didst thou loosen on this impious city  
Thine angels of revenge : recall them now !  
Thy worshippers, abased, here kneel for pity,  
And bind their souls by an immortal vow :  
We swear by thee—and to our oath do thou  
Give sanction from thine hell of fiends and flame—  
That we will kill with fire and torments slow  
The last of those who mocked thy holy name,  
And scorned the sacred laws thy prophets did proclaim."

## XXX.

Thus they with trembling limbs and pallid lips  
Worshipped their own hearts' image, dim and vast,  
Scared by the shade wherewith they would eclipse  
The light of other minds ;—troubled they passed  
From the great temple. Fiercely still and fast  
The arrows of the plague among them fell,  
And they on one another gazed aghast,  
And through the hosts contention wild befell,  
As each of his own god the wondrous works did tell.

## XXXI.

And Oromaze, and Christ, and Mahomet,\*  
Moses and Buddh, Zerdusht and Brahm and Foh,  
A tumult of strange names, which never met  
Before as watchwords of a single woe,  
Arose. Each raging votary 'gan to throw  
Aloft his armèd hands, and each did howl  
"Our God alone is God !"—And slaughter now  
Would have gone forth, when from beneath a cowl  
A voice came forth which pierced like ice through every soul.

## XXXII.

'Twas an Iberian priest from whom it came ;  
A zealous man who led the legioned West,  
With words which faith and pride had steeped in flame,  
To quell the unbelievers. A dire guest  
Even to his friends was he, for in his breast  
Did hate and guile lie watchful, intertwined,  
Twin serpents in one deep and winding nest ;  
He loathed all faith beside his own, and pined  
To wreak his fear of Heaven in vengeance on mankind.

## XXXIII.

But more he loathed and hated the clear light  
Of wisdom and free thought, and more did fear  
Lest, kindled once, its beams might pierce the night,  
Even where his idol stood ; for far and near  
Did many a heart in Europe leap to hear  
That faith and tyranny were trampled down,—  
Many a pale victim doomed for truth to share  
The murderer's cell, or see with helpless groan  
The priests his children drag for slaves to serve their own.

## XXXIV.

He dared not kill the infidels with fire  
Or steel, in Europe ; the slow agonies  
Of legal torture mocked his keen desire :  
So he made truce with those who did despise  
The Expiation and the Sacrifice,  
That, though detested, Islam's kindred creed  
Might crush for him those deadlier enemies ;  
For fear of God did in his bosom breed  
A jealous hate of man, an unreposing need.

## XXXV.

"Peace, peace !" he cried. "When we are dead, the day  
Of judgment comes, and all shall surely know  
Whose God is God, each fearfully shall pay  
The errors of his faith in endless woe !  
But there is sent a mortal vengeance now  
On earth, because an impious race had spurned  
Him whom we all adore,—a subtle foe,  
By whom for ye this dread reward was earned,  
And kingly thrones, which rest on faith, nigh overturned.

## XXXVI.

“Think ye, because ye weep and kneel and pray,  
That God will lull the pestilence? It rose  
Even from beneath his throne, where, many a day,  
His mercy soothed it to a dark repose :  
It walks upon the earth to judge his foes ;  
And what are thou and I, that he should deign  
To curb his ghastly minister, or close  
The gates of death ere they receive the twain  
Who shook with mortal spells his undefended reign?

## XXXVII.

“Ay, there is famine in the gulf of hell,  
Its giant worms of fire for ever yawn,—  
Their lurid eyes are on us ! Those who fell  
By the swift shafts of pestilence ere dawn  
Are in their jaws ! They hunger for the spawn  
Of Satan, their own brethren who were sent  
To make our souls their spoil. See ! see ! they fawn  
Like dogs, and they will sleep, with luxury spent,  
When those detested hearts their iron fangs have rent !

## XXXVIII.

“Our God may then lull Pestilence to sleep.—  
Pile high the pyre of expiation now,  
A forest’s spoil of boughs ; and on the heap  
Pour venomous gums, which sullenly and slow,  
When touched by flame, shall burn and melt and flow,  
A stream of clinging fire,—and fix on high  
A net of iron, and spread forth below  
A couch of snakes and scorpions, and the fry  
Of centipedes and worms, earth’s hellish progeny.

## XXXIX.

“Let Laon and Laone on that pyre,  
Linked tight with burning brass, perish !—then pray  
That, with this sacrifice, the withering ire  
Of Heaven may be appeased.” He ceased, and they  
A space stood silent, as far far away  
The echoes of his voice among them died ;  
And he knelt down upon the dust, alway  
Muttering the curses of his speechless pride,  
Whilst shame and fear and awe the armies did divide.

## XL.

His voice was like a blast that burst the portal  
Of fabled hell ; and, as he spake, each one  
Saw gape beneath the chasms of fire immortal,  
And heaven above seemed cloven, where, on a throne  
Girt round with storms and shadows, sate alone  
Their King and Judge. Fear killed in every breast  
All natural pity then, a fear unknown  
Before ; and, with an inward fire possessed,  
They raged like homeless beasts whom burning woods invest

## XLI.

'Twas morn.—At noon the public crier went forth,  
Proclaiming through the living and the dead ;  
“ The Monarch saith that his great empire’s worth  
Is set on Laon and Laone’s head.  
He who but one yet living here can lead,  
Or who the life from both their hearts can wring,  
Shall be the kingdom’s heir—a glorious meed !  
But he who both alive can hither bring  
The princess shall espouse, and reign an equal king.”

## XLII.

Ere night the pyre was piled, the net of iron  
Was spread above, the fearful couch below.  
It overtopped the towers that did environ  
That spacious square, for Fear is never slow  
• To build the thrones of Hate, her mate and foe ;  
So she scourged forth the maniac multitude  
To rear this pyramid. Tottering and slow,  
Plague-stricken, foodless, like lean herds pursued  
By gadflies, they have piled the heath and gums and wood.

## XLIII.

Night came, a starless and a moonless gloom.  
Until the dawn, those hosts of many a nation  
Stood round that pile, as near one lover’s tomb  
Two gentle sisters mourn their desolation :  
And in the silen ce of that expectation  
Was heard on high the reptiles’ hiss and crawl—  
It was so deep—save when the devastation  
Of the swift pest, with fearful interval,  
Marking its path with shrieks, among the crowd would fall.



## XLIV.

Morn came.—Among those sleepless multitudes,  
Madness and fear and plague and famine still  
Heaped corpse on corpse, as in autumnal woods  
The frosts of many a wind with dead leaves fill  
Earth's cold and sullen brooks. In silence, still  
The pale survivors stood. Ere noon, the fear  
Of hell became a panic, which did kill  
Like hunger or disease, with whispers drear, [near !"  
As "Hush ! hark ! Come they yet ? God, God ! thine hour is

## XLV.

And priests rushed through their ranks, some counterfeiting  
The rage they did inspire, some mad indeed  
With their own lies. They said their God was waiting  
To see his enemies writhe and burn and bleed,—  
And that, till then, the snakes of hell had need  
Of human souls.—Three-hundred furnaces  
Soon blazed through the wide city, where, with speed,  
Men brought their infidel kindred to appease  
God's wrath, and, while they burned, knelt round on quivering knees.

## XLVI.

The noontide sun was darkened with that smoke,  
The winds of eve dispersed those ashes grey.  
The madness which these rites had lulled awoke  
Again at sunset.—Who shall dare to say  
The deeds which night and fear brought forth, or weigh  
In balance just the good and evil there ?  
He might man's deep and searchless heart display,  
And cast a light on those dim labyrinths where  
Hope near imagined chasms is struggling with Despair.

## XLVII.

'Tis said, a mother dragged three children then  
To those fierce flames which roast the eyes in the head,  
And laughed and died ; and that unholy men,  
Feasting like fiends upon the infidel dead,  
Looked from their meal, and saw an angel tread  
The visible floor of heaven, and it was she !  
And on that night one without doubt or dread  
Came to the fire, and said, " Stop, I am he !  
Kill me !"—They burned them both with hellish mockery.

## XLVIII.

And one by one, that night, young maidens came,  
Beauteous and calm, like shapes of living stone  
Clothed in the light of dreams, and by the flame,  
Which shrank as overgorged, they laid them down,  
And sung a low sweet song, of which alone  
One word was heard, and that was Liberty.  
And that some kissed their marble feet, with moan  
Like love, and died ; and then that they did die  
With happy smiles, which sunk in white tranquillity.

## CANTO XI.

## I.

SHE saw me not—she heard me not—alone  
Upon the mountain's dizzy brink she stood ;  
She spake not, breathed not, moved not—there was thrown  
Over her look the shadow of a mood  
Which only clothes the heart in solitude,  
A thought of voiceless depth.—She stood alone.  
Above, the heavens were spread ;—below, the flood  
Was murmuring in its caves ;—the wind had blown  
Her hair apart, through which her eyes and forehead shone.

## II.

A cloud was hanging o'er the western mountains ;  
Before its blue and moveless depth were flying  
Grey mists poured forth from the unresting fountains  
Of darkness in the north :—the day was dying :—  
Sudden, the sun shone forth ; its beams were lying  
Like boiling gold on ocean, strange to see,  
And on the shattered vapours which, defying  
The power of light in vain, tossed restlessly  
In the red heaven, like wrecks in a tempestuous sea.

## III.

It was a stream of living beams, whose bank  
On either side by the cloud's cleft was made ;  
And, where its chasms that flood of glory drank,  
Its waves gushed forth like fire, and, as if swayed  
By some mute tempest, rolled on her. The shade  
Of her bright image floated on the river  
Of liquid light, which then did end and fade—  
Her radiant shape upon its verge did shiver ;  
Aloft, her flowing hair like strings of flame did quiver.

## IV.

I stood beside her, but she saw me not—  
She looked upon the sea, and skies, and earth.  
Rapture and love and admiration wrought  
A passion deeper far than tears or mirth,  
Or speech or gesture, or whate'er has birth  
From common joy ; which with the speechless feeling  
That led her there united, and shot forth  
From her far eyes a light of deep revealing,  
All but her dearest self from my regard concealing.

## V.

Her lips were parted, and the measured breath  
Was now heard there ;—her dark and intricate eyes,  
Orb within orb, deeper than sleep or death,  
Absorbed the glories of the burning skies,  
Which, mingling with her heart's deep exstasies,  
Burst from her looks and gestures ;—and a light  
Of liquid tenderness, like love, did rise  
From her whole frame,—an atmosphere which quite  
Arrayed her in its beams, tremulous and soft and bright.

## VI.

She would have clasped me to her glowing frame ;  
Those warm and odorous lips might soon have shed  
On mine the fragrance and the invisible flame  
Which now the cold winds stole ;—she would have laid  
Upon my languid heart her dearest head ;  
I might have heard her voice, tender and sweet ;  
Her eyes, mingling with mine, might soon have fed  
My soul with their own joy.—One moment yet  
I gazed—we parted then, never again to meet !

## VII.

Never but once to meet on earth again !  
She heard me as I fled—her eager tone  
Sank on my heart, and almost wove a chain  
Around my will to link it with her own,  
So that my stern resolve was almost gone.  
“I cannot reach thee ! whither dost thou fly ?  
My steps are faint.—Come back, thou dearest one—  
Return, ah me ! return !” The wind passed by  
On which those accents died, faint, far, and lingeringly.

## VIII.

Woe ! woe ! that moonless midnight !—Want and pest  
 Were horrible ; but one more fell doth rear,  
 As in a hydra's swarming lair, its crest  
 Eminent among those victims—even the fear  
 Of hell : each girt by the hot atmosphere  
 Of his blind agony, like a scorpion stung  
 By his own rage upon his burning bier  
 Of circling coals of fire. But still there clung  
 One hope, like a keen sword on starting threads uphung :—

## IX.

Not death—death was no more refuge or rest ;  
 Not life—it was despair to be !—not sleep,  
 For fiends and chasms of fire had dispossessed  
 All natural dreams ; to wake was not to weep,  
 But to gaze, mad and pallid, at the leap  
 To which the future, like a snaky scourge,  
 Or like some tyrant's eye which aye doth keep  
 Its withering beam upon its slaves, did urge  
 Their steps :—they heard the roar of hell's sulphureous surge.

## X.

Each of that multitude, alone, and lost  
 To sense of outward things, one hope yet knew ;  
 As on a foam-girt crag some seaman tossed  
 Stares at the rising tide, or like the crew  
 Whilst now the ship is splitting through and through ;  
 Each, if the tramp of a far steed was heard,  
 Started from sick despair, or if there flew  
 One murmur on the wind, or if some word,  
 Which none can gather yet, the distant crowd has stirred.

## XI.

Why became cheeks, wan with the kiss of Death,  
 Paler from hope ? they had sustained despair.  
 Why watched those myriads with suspended breath,  
 Sleepless a second night ? They are not here,  
 The victims ; and hour by hour, a vision drear,  
 Warm corpses fall upon the clay-cold dead ;  
 And even in death their lips are writhed with fear.—  
 The crowd is mute and moveless—overhead  
 Silent Arcturus shines—“ Ha ! hear'st thou not the tread

## XII.

"Of rushing feet? laughter? the shout, the scream  
Of triumph not to be contained? See! hark!  
They come, they come! give way!" Alas, ye deem  
Falsely—'tis but a crowd of maniacs stark,  
Driven, like a troop of spectres, through the dark  
From the choked well, whence a bright death-fire sprung,  
A lurid earth-star which dropped many a spark  
From its blue train, and, spreading widely, clung  
To their wild hair, like mist the topmost pines among.

## XIII.

And many, from the crowd collected there,  
Joined that strange dance in fearful sympathies;  
There was the silence of a long despair  
When the last echo of those terrible cries  
Came from a distant street, like agonies  
Stuffed afar.—Before the Tyrant's throne  
All night his aged senate sate, their eyes  
In stony expectation fixed; when one  
Sudden before them stood, a stranger and alone.

## XIV.

Dark priests and haughty warriors gazed on him  
With baffled wonder, for a hermit's vest  
Concealed his face; but, when he spake, his tone,  
Ere yet the matter did their thoughts arrest,—  
Earnest, benignant, calm, as from a breast  
Void of all hate or terror—made them start;  
For, as with gentle accents he addressed  
His speech to them, on each unwilling heart  
Unusual awe did fall—a spirit-quelling dart.

## XV.

"Ye princes of the earth, ye sit aghast  
Amid the ruin which yourselves have made;  
Yes, Desolation heard your trumpet's blast,  
And sprang from sleep,—dark Terror has obeyed  
Your bidding. Oh that I, whom ye have made  
Your foe, could set my dearest enemy free  
From pain and fear! But evil casts a shade  
Which cannot pass so soon, and Hate must be  
The nurse and parent still of an ill progeny.

## XVI.

“Ye turn to Heaven for aid in your distress.  
Alas ! that ye, the mighty and the wise,  
Who, if ye dared, might not aspire to less  
Than ye conceive of power, should fear the lies  
Which thou, and thou, didst frame for mysteries  
To blind your slaves.—Consider your own thought.  
An empty and a cruel sacrifice  
Ye now prepare for a vain idol wrought  
Out of the fears and hate which vain desires have brought.

## XVII.

“Ye seek for happiness—alas the day !  
Ye find it not in luxury nor in gold,  
Nor in the fame, nor in the envied sway,  
For which, O willing slaves to Custom old,  
Severe taskmistress, ye your hearts have sold.  
Ye seek for peace, and, when ye die, to dream  
No evil dreams. All mortal things are cold  
And senseless then : if aught survive, I deem  
It must be love and joy, for they immortal seem.

## XVIII.

“Fear not the future, weep not for the past.  
Oh could I win your ears to dare be now  
Glorious and great and calm ! that ye would cast  
Into the dust those symbols of your woe,  
Purple and gold and steel ! that ye would go  
Proclaiming to the nations whence ye came  
That want and plague and fear from slavery flow ;  
And that mankind is free, and that the shame  
Of royalty and faith is lost in freedom’s fame !

## XIX.

“If thus, ’tis well : if not, I come to say  
That Laon—.” While the stranger spoke, among  
The council sudden tumult and affray  
Arose, for many of those warriors young  
Had on his eloquent accents fed and hung  
Like bees on mountain-flowers : they knew the truth,  
And from their thrones in vindication sprung ;  
The men of faith and law then without ruth  
Drew forth their secret steel, and stabbed each ardent youth.

## XX.

They stabbed them in the back, and sneered. A slave  
Who stood behind the throne those corpses drew  
Each to its bloody, dark, and secret grave;  
And one more daring raised his steel anew  
To pierce the stranger. "What hast thou to do  
With me, poor wretch?" Calm, solemn, and severe,  
That voice unstrung his sinews, and he threw  
His dagger on the ground, and, pale with fear,  
Sate silently—his voice then did the stranger rear.

## XXI.

"It doth avail not that I weep for ye—  
Ye cannot change, since ye are old and grey,  
And ye have chosen your lot—your fame must be  
A book of blood, whence in a milder day  
Men shall learn truth, when ye are wrapped in clay:  
Now ye shall triumph. I am Laon's friend,  
And him to your revenge will I betray,  
So ye concede one easy boon. Attend!  
For now I speak of things which ye can apprehend.

## XXII.

"There is a people mighty in its youth,  
A land beyond the oceans of the west,  
Where, though with rudest rites, Freedom and Truth  
Are worshiped. From a glorious mother's breast  
(Who, since high Athens fell, among the rest  
Sate like the Queen of Nations, but in woe,  
By inbred monsters outraged and oppressed,  
Turns to her chainless child for succour now)  
It draws the milk of power in wisdom's fullest flow.

## XXIII.

"That land is like an eagle whose young gaze  
Feeds on the noontide beam, whose golden plume  
Floats moveless on the storm, and in the blaze  
Of sunrise gleams when earth is wrapped in gloom;  
An epitaph of glory for the tomb  
Of murdered Europe may thy fame be made,  
Great people! As the sands shalt thou become;  
Thy growth is swift as morn when night must fade;  
The multitudinous earth shall sleep beneath thy shade.



## XXIV.

“Yes, in the desert, then, is built a home  
For Freedom! Genius is made strong to rear  
The monuments of man beneath the dome  
Of a new heaven; myriads assemble there  
Whom the proud lords of man, in rage or fear,  
Drive from their wasted homes. The boon I pray  
Is this—Laone shall be convoyed there,—<sup>1</sup>  
Nay, start not at the name—America:  
And then to you this night Laon will I betray.

## XXV.

“With me do what ye will. I am your foe!”  
The light of such a joy as makes the stare  
Of hungry snakes like living emeralds glow  
Shone in a hundred human eyes.—“Where, where  
Is Laon? Haste! fly! drag him swiftly here!  
We grant thy boon.”—“I put no trust in ye;  
Swear by the Power ye dread.”—“We swear, we swear!”  
The stranger threw his vest back suddenly,  
And smiled in gentle pride, and said, “Lo! I am he!”

## CANTO XII.

## I.

THE transport of a fierce and monstrous gladness  
Spread through the multitudinous streets, fast flying  
Upon the winds of fear. From his dull madness  
The starveling waked, and died in joy ; the dying,  
Among the corpses in stark agony lying,  
Just heard the happy tidings, and in hope  
Closed their faint eyes ; from house to house replying  
With loud acclaim, the living shook heaven's cope,  
And filled the startled earth with echoes. Morn did ope

## II.

Its pale eyes then ; and lo ! the long array  
Of guards in golden arms, and priests beside,  
Singing their bloody hymns, whose garbs betray  
The blackness of the faith they seem to hide ;<sup>2</sup>  
And see the Tyrant's gem-wrought chariot glide  
Among the gloomy cowl and glittering spears !  
A shape of light is sitting by his side,  
A child most beautiful. I' the midst appears  
Laon—exempt alone from mortal hopes and fears.

## III.

His head and feet are bare, his hands are bound  
Behind with heavy chains ; yet none do wreak  
Their scoffs on him, though myriads throng around.  
There are no sneers upon his lip which speak  
That scorn or hate has made him bold ; his cheek  
Resolve has not turned pale ; his eyes are mild  
And calm, and, like the morn about to break,  
Smile on mankind ; his heart seems reconciled  
To all things and itself, like a reposing child.

## IV.

Tumult was in the soul of all beside—  
Ill joy, or doubt, or fear ; but those who saw  
Their tranquil victim pass felt wonder glide  
Into their brain, and became calm with awe.—  
See, the slow pageant near the pile doth draw.  
A thousand torches in the spacious square,  
Borne by the ready slaves of ruthless law,  
Await the signal round : the morning fair  
Is changed to a dim night by that unnatural glare.

## V.

And see, beneath a sun-bright canopy,  
Upon a platform level with the pile,  
The anxious tyrant sit, enthroned on high,  
Girt by the chieftains of the host ! All smile  
In expectation, but one child : the while  
I, Laon, led by mutes, ascend my bier  
Of fire, and look around. Each distant isle  
Is dark in the bright dawn ; towers far and near  
Pierce like reposing flames the tremulous atmosphere.

## VI.

There was such silence through the host as when  
An earthquake, trampling on some populous town,  
Has crushed ten-thousand with one tread, and men  
Expect the second. All were mute but one,  
That fairest child, who, bold with love, alone  
Stood up before the king, without avail  
Pleading for Laon's life—her stifled groan  
Was heard—she trembled like one aspen pale  
Among the gloomy pines of a Norwegian vale.

## VII.

What were his thoughts, linked in the morning sun  
Among those reptiles, stingless with delay,  
Even like a tyrant's wrath ?—The signal-gun  
Roared—hark, again ! In that dread pause he lay  
As in a quiet dream. The slaves obey—  
A thousand torches drop,—and hark ! the last  
Bursts on that awful silence. Far away,  
Millions, with hearts that beat both loud and fast,  
Watch for the springing flame expectant and aghast.

## VIII.

They fly—the torches fall—a cry of fear  
Has startled the triumphant!—they recede!  
For, ere the cannon's roar has died, they hear  
The tramp of hoofs like earthquake, and a steed,  
Dark and gigantic, with the tempest's speed  
Bursts through their ranks: a woman sits thereon,  
Fairer, it seems, than aught that earth can breed,—  
Calm, radiant, like the phantom of the dawn,  
A spirit from the caves of daylight wandering gone.

## IX.

All thought it was God's Angel come to sweep  
The lingering guilty to their fiery grave;  
The tyrant from his throne in dread did leap,—  
Her innocence his child from fear did save.  
Scared by the faith they feigned, each priestly slave  
Knelt for his mercy whom they served with blood;  
And, like the reflux of a mighty wave  
Sucked into the loud sea, the multitude  
With crushing panic fled in terror's altered mood.

## X.

They pause, they blush, they gaze; a gathering shout  
Bursts, like one sound from the ten-thousand streams  
Of a tempestuous sea. That sudden rout  
One checked who never in his mildest dreams  
Felt awe from grace or loveliness, the seams  
Of his rent heart so hard and cold a creed  
Had seared with blistering ice:—but he misdeems  
That he is wise whose wounds do only bleed  
Inly for self; thus thought the Iberian Priest indeed;—

## XI.

And others too thought he was wise to see  
In pain and fear and hate something divine;  
In love and beauty, no divinity.  
Now with a bitter smile, whose light did shine  
Like a fiend's hope upon his lips and eyne,  
He said, and the persuasion of that sneer  
Rallied his trembling comrades—"Is it mine  
To stand alone, when kings and soldiers fear  
A woman? Heaven has sent its other victim here."

## XII.

"Were it not impious," said the King, "to break  
Our holy oath?"—"Impious to keep it, say!"  
Shrieked the exulting priest. "Slaves, to the stake  
Bind her, and on my head the burden lay  
Of her just torments :—at the judgment-day  
Will I stand up before the golden throne  
Of Heaven, and cry, 'To thee did I betray  
An infidel! but for me she would have known  
Another moment's joy!—the glory be thine own!'"

## XIII.

They trembled, but replied not, nor obeyed,  
Pausing in breathless silence. Cythna sprung  
From her gigantic steed, who, like a shade  
Chased by the winds, those vacant streets among  
Fled tameless, as the brazen rein she flung  
Upon his neck, and kissed his moonèd brow.  
A piteous sight, that one so fair and young  
The clasp of such a fearful death should woo  
With smiles of tender joy, as beamed from Cythna now!

## XIV.

The warm tears burst in spite of faith and fear  
From many a tremulous eye, but, like soft dews  
Which feed Spring's earliest buds, hung gathered there,  
Frozen by doubt. Alas! they could not choose  
But weep; for, when her faint limbs did refuse  
To climb the pyre, upon the mutes she smiled;  
And with her eloquent gestures, and the hues  
Of her quick lips—even as a weary child  
Wins sleep from some fond nurse with its caresses mild—

## XV.

She won them, though unwilling, her to bind  
Near me, among the snakes. When then had fled  
One soft reproach that was most thrilling kind,  
She smiled on me; and nothing then we said,  
But each upon the other's countenance fed  
Looks of insatiate love. The mighty veil  
Which doth divide the living and the dead  
Was almost rent, the world grew dim and pale,—  
All light in heaven or earth beside our love did fail.

## XVI.

Yet—yet—one brief relapse, like the last beam  
Of dying flames, the stainless air around  
Hung silent and serene—a blood-red gleam  
Burst upwards, hurling fiercely from the ground  
The globèd smoke ; I heard the mighty sound  
Of its uprise, like a tempestuous ocean ;  
And through its chasms I saw as in a swound  
The tyrant's child fall without life or motion  
Before his throne, subdued by some unseen emotion.—

## XVII.

And is this death ?—The pyre has disappeared,  
The pestilence, the tyrant, and the throng ;  
The flames grow silent. Slowly there is heard  
The music of a breath-suspending song,  
Which, like the kiss of love when life is young,  
Steeps the faint eyes in darkness sweet and deep ;  
With ever-changing notes it floats along,  
Till on my passive soul there seemed to creep  
A melody, like waves on wrinkled sands that leap.

## XVIII.

The warm touch of a soft and tremulous hand  
Wakened me then ; lo ! Cythna sate reclined  
Beside me, on the waved and golden sand  
Of a clear pool, upon a bank o'ertwined  
With strange and star-bright flowers which to the wind  
Breathed divine odour ; high above was spread  
The emerald heaven of trees of unknown kind,  
Whose moonlike blooms and bright fruit overhead  
A shadow which was light upon the waters shed.

## XIX.

And round about sloped many a lawny mountain,  
With incense-bearing forests, and vast caves  
Of marble radiance, to that mighty fountain ;  
And, where the flood its own bright margin laves,  
Their echoes talk with its eternal waves,  
Which from the depths whose jagged caverns breed  
Their unreposing strife it lifts and heaves,—  
Till through a chasm of hills they roll, and feed  
A river deep, which flies with smooth but arrowy speed.

## XX.

As we sate gazing in a trance of wonder,  
A boat approached, borne by the musical air  
Along the waves which sung and sparkled under  
Its rapid keel. A wingèd shape sate there ;  
A child with silver-shining wings, so fair  
That, as her bark did through the waters glide,  
The shadow of the lingering waves did wear  
Light, as from starry beams ; from side to side  
While veering to the wind her plumes the bark did guide.

## XXI.

The boat was one curved shell of hollow pearl,  
Almost translucent with the light divine  
Of her within ; the prow and stern did curl,  
Hornèd on high, like the young moon supine,  
When o'er dim twilight-mountains dark with pine  
It floats upon the sunset's sea of beams,  
Whose golden waves in many a purple line  
Fade fast, till, borne on sunlight's ebbing streams,  
Dilating, on earth's verge the sunken meteor gleams.

## XXII.

Its keel has struck the sands beside our feet.—  
Then Cythna turned to me, and from her eyes,  
Which swam with unshed tears, a look more sweet  
Than happy love, a wild and glad surprise,  
Glanced as she spake : “ Ay, this is paradise,  
And not a dream, and we are all united !  
Lo ! that is mine own child, who in the guise  
Of madness came, like day to one benighted  
In lonesome woods. My heart is now too well requited ! ”

## XXIII.

And then she wept aloud, and in her arms  
Clasped that bright shape, less marvellously fair  
Than her own human hues and living charms ;  
Which, as she leaned in passion's silence there,  
Breathed warmth on the cold bosom of the air,  
Which seemed to blush and tremble with delight ;  
The glossy darkness of her streaming hair  
Fell o'er that snowy child, and wrapped from sight  
The fond and long embrace which did their hearts unite.

## XXIV.

Then the bright child, the plumèd seraph, came,  
And fixed its blue and beaming eyes on mine,  
And said : " I was disturbed by tremulous shame  
When first we met,—yet knew that I was thine,  
From the same hour in which thy lips divine  
Kindled a clinging dream within my brain,  
Which ever waked when I might sleep, to twine  
Thine image with *her* memory dear. Again  
We meet; exempted now from mortal fear or pain.

## XXV.

" When the consuming flames had wrapped ye round,  
The hope which I had cherished went away ;  
I fell in agony on the senseless ground,  
And hid mine eyes in dust ; and far astray  
My mind was gone, when, bright like dawning day,  
The Spectre of the Plague before me flew,  
And breathed upon my lips, and seemed to say,  
' They wait for thee, beloved ! '—then I knew  
The death-mark on my breast, and became calm anew.

## XXVI.

" It was the calm of love—for I was dying.  
I saw the black and half-extinguished pyre  
In its own grey and shrunken ashes lying ;  
The pitchy smoke of the departed fire  
Still hung in many a hollow dome and spire  
Above the towers, like night ; beneath whose shade,  
Awed by the ending of their own desire,  
The armies stood ; a vacancy was made  
In expectation's depth, and so they stood dismayed.

## XXVII.

" The frightful silence of that altered mood  
The tortures of the dying clove alone,  
Till one uprose among the multitude,  
And said : ' The flood of time is rolling on ;  
*We* stand upon its brink, whilst *they* are gone  
To glide in peace down death's mysterious stream.  
Have ye done well ? They moulder, flesh and bone,  
Who might have made this life's envenomed dream  
A sweeter draught than ye will ever taste, I deem.



## XXVIII.

“These perish as the good and great of yore  
Have perished, and their murderers will repent.  
Yes, vain and barren tears shall flow before  
Yon smoke has faded from the firmament,—  
Even for this cause, that ye, who must lament  
The death of those that made this world so fair,  
Cannot recall them now ; but then is lent  
To man the wisdom of a high despair  
When such can die, and he live on and linger here.

## XXIX.

“Ay, ye may fear—not now the pestilence,  
From fabled hell as by a charm withdrawn,—  
All power and faith must pass, since calmly hence  
In pain and fire have unbelievers gone ;  
And ye must sadly turn away, and moan  
In secret, to his home each one returning ;  
And to long ages shall this hour be known ;  
And slowly shall its memory, ever burning,  
Fill this dark night of things with an eternal morning.

## XXX.

“For me the world is grown too void and cold,  
Since Hope pursues immortal destiny  
With steps thus slow—therefore shall ye behold  
How atheists and republicans can die ;<sup>1</sup>  
Tell to your children this !’ Then suddenly  
He sheathed a dagger in his heart, and fell ;  
My brain grew dark in death, and yet to me  
There came a murmur from the crowd to tell  
Of deep and mighty change which suddenly befell.

## XXXI.

“Then suddenly I stood, a wingèd thought,  
Before the immortal senate, and the seat  
Of that star-shining Spirit, whence is wrought  
The strength of its dominion, good and great,  
The Better Genius of this world’s estate.  
His realm around one mighty fane is spread,  
Elysian islands bright and fortunate,  
Calm dwellings of the free and happy dead,  
Where I am sent to lead.” These wingèd words she said.

## XXXII.

And with the silence of her eloquent smile  
Bade us embark in her divine canoe.  
Then at the helm we took our seat, the while  
Above her head those plumes of dazzling hue  
Into the wind's invisible stream she threw,  
Sitting beside the prow : like gossamer  
On the swift breath of morn, the vessel flew  
O'er the bright whirlpools of that fountain fair,  
Whose shores receded fast while we seemed lingering there.

## XXXIII.

Till down that mighty stream, dark, calm, and fleet,  
Between a chasm of cedarn mountains riven,  
Chased by the thronging winds whose viewless feet,  
As swift as twinkling beams, had under heaven  
From woods and waves wild sounds and odours driven,  
The boat fled visibly. Three nights and days,  
Borne like a cloud through morn and noon and even,  
We sailed along the winding watery ways  
Of the vast stream, a long and labyrinthine maze.

## XXXIV.

A scene of joy and wonder to behold—  
That river's shapes and shadows changing ever !  
When the broad sunrise filled with deepening gold  
Its whirlpools where all hues did spread and quiver,  
And where melodious falls did burst and shiver  
Among rocks clad with flowers, the foam and spray  
Sparkled like stars upon the sunny river ;  
Or, when the moonlight poured a holier day,  
One vast and glittering lake around green islands lay.

## XXXV.

Morn, noon, and even, that boat of pearl outran  
The streams which bore it, like the arrowy cloud  
Of tempest, or the speedier thought of man  
Which flieth forth and cannot make abode.  
Sometimes through forests, deep like night, we glode,  
Between the walls of mighty mountains crowned  
With cyclopean piles, whose turrets proud,  
The homes of the departed, dimly frowned  
O'er the bright waves which girt their dark foundations round,

## XXXVI.

Sometimes between the wide and flowering meadows  
Mile after mile we sailed, and 'twas delight  
To see far off the sunbeams chase the shadows  
Over the grass : sometimes beneath the night  
Of wide and vaulted caves whose roofs were bright  
With starry gems we fled, whilst from their deep  
And dark-green chasms shades beautiful and white  
Amid sweet sounds across our path would sweep,  
Like swift and lovely dreams that walk the waves of sleep.

## XXXVII.

And ever as we sailed our minds were full  
Of love and wisdom, which would overflow  
In converse wild and sweet and wonderful,  
And in quick smiles whose light would come and go  
Like music o'er wide waves, and in the flow  
Of sudden tears, and in the mute caress—  
For a deep shade was cleft, and we did know  
That virtue, though obscured on earth, not less  
Survives all mortal change in lasting loveliness.

## XXXVIII.

Three days and nights we sailed, as thought and feeling  
Number delightful hours—for through the sky  
The spherèd lamps of day and night, revealing  
New changes and new glories, rolled on high,—  
Sun, moon, and moonlike lamps, the progeny  
Of a diviner heaven, serene and fair.  
On the fourth day, wild as a wind-wrought sea  
The stream became, and fast and faster bare  
The spirit-wingèd boat, steadily speeding there.

## XXXIX.

Steady and swift,—where the waves rolled like mountains  
Within the vast ravine whose rifts did pour  
Tumultuous floods from their ten-thousand fountains,  
The thunder of whose earth-uplifting roar  
Made the air sweep in whirlwinds from the shore,—  
Calm as a shade, the boat of that fair child  
Securely fled that rapid stress before,  
Amid the topmost spray and sunbows wild  
Wreathed in the silver mist. In joy and pride we smiled.

## XL.

The torrent of that wide and raging river  
Is passed, and our aerial speed suspended.  
We look behind ; a golden mist did quiver  
Where its wild surges with the lake were blended,—  
(Our bark hung there—as on a line, suspended<sup>r</sup>  
Between two heavens)—that windless waveless lake  
Which four great cataracts from four vales, attended  
By mists, aye feed : from rocks and clouds they break,  
And of that azure sea a silent refuge make.

## XLI.

Motionless resting on the lake awhile,  
I saw its marge of snow-bright mountains rear  
Their peaks aloft ; I saw each radiant isle ;  
And in the midst, afar, even like a sphere  
Hung in one hollow sky, did there appear  
The Temple of the Spirit. On the sound  
Which issued thence drawn nearer and more near,  
Like the swift moon this glorious earth around,  
The charmèd boat approached, and there its haven found.

## NOTE ON THE REVOLT OF ISLAM, BY MRS. SHELLEY.

SHELLEY possessed two remarkable qualities of intellect—a brilliant imagination, and a logical exactness of reason. His inclinations led him (he fancied) almost alike to poetry and metaphysical discussions. I say "he fancied," because I believe the former to have been paramount, and that it would have gained the mastery even had he struggled against it. However, he said that he deliberated at one time whether he should dedicate himself to poetry or metaphysics; and, resolving on the former, he educated himself for it, discarding in a great measure his philosophical pursuits, and engaging himself in the study of the poets of Greece, Italy, and England. To these may be added a constant perusal of portions of the Old Testament—the Psalms, the Book of Job, the Prophet Isaiah, and others, the sublime poetry of which filled him with delight.

As a poet, his intellect and compositions were powerfully influenced by exterior circumstances, and especially by his place of abode. He was very fond of travelling, and ill-health increased this restlessness. The sufferings occasioned by a cold English winter made him pine, especially when our colder Spring arrived, for a more genial climate. In 1816 he again visited Switzerland, and rented a house on the banks of the Lake of Geneva; and many a day, in cloud or sunshine, was passed alone in his boat—sailing as the wind listed, or weltering on the calm waters. The majestic aspect of Nature ministered such thoughts as he afterwards enwove in verse. His lines on the Bridge of the Arve, and his *Hymn to Intellectual Beauty*, were written at this time. Perhaps during this summer his genius was checked by association with another poet whose nature was utterly dissimilar to his own, yet who, in the poem he wrote at that time, gave tokens that he shared for a period the more abstract and etherialized inspiration of Shelley. The saddest events awaited his return to England. But such was his fear to wound the feelings of others that he never expressed the anguish he felt, and seldom gave vent to the indignation roused by the persecutions he underwent; while the course of deep unexpressed passion, and the sense of injury, engendered the desire to embody themselves in forms defecated of all the weakness and evil which cling to real life.

He chose therefore for his hero a youth nourished in dreams of liberty, some of whose actions are in direct opposition to the opinions of the world; but who is animated throughout by an ardent love of virtue, and a resolution to confer the boons of political and intellectual freedom on his fellow-creatures. He created for this youth a woman such as he delighted to imagine—full of enthusiasm for the same objects; and they both, with will unvanquished, and the deepest sense of the justice of their cause, met adversity and death. There exists in this poem a memorial of a friend of his youth. The character of the old man who liberates Laon from his tower-prison, and tends on him in sickness, is founded on that of Doctor Lind, who, when Shelley was at Eton, had often stood by to befriend and support him, and whose name he never mentioned without love and veneration.

During the year 1817 we were established at Marlow in Buckinghamshire. Shelley's choice of abode was fixed chiefly by this town being at no great distance from London, and its neighbourhood to the Thames. The poem was written in his boat, as it floated under the beech-groves of Bisham, or during wanderings in the neighbouring country, which is distinguished for peculiar beauty. The chalk hills break into cliffs that overhang the Thames, or form

valleys clothed with beech ; the wilder portion of the country is rendered beautiful by exuberant vegetation ; and the cultivated part is peculiarly fertile. With all this wealth of Nature which, either in the form of gentlemen's parks or soil dedicated to agriculture, flourishes around, Marlow was inhabited (I hope it is altered now) by a very poor population. The women are lacemakers, and lose their health by sedentary labour, for which they were very ill paid. The Poor-laws ground to the dust not only the paupers, but those who had risen just above that state, and were obliged to pay poor-rates. The changes produced by peace following a long war, and a bad harvest, brought with them the most heart-rending evils to the poor. Shelley afforded what alleviation he could. In the winter, while bringing out his poem, he had a severe attack of ophthalmia, caught while visiting the poor cottages. I mention these things—for this minute and active sympathy with his fellow-creatures gives a thousand-fold interest to his speculations, and stamps with reality his pleadings for the human race.

The poem, bold in its opinions and uncompromising in their expression, met with many censurers, not only among those who allow of no virtue but such as supports the cause they espouse, but even among those whose opinions were similar to his own. I extract a portion of a letter written in answer to one of these friends. It best details the impulses of Shelley's mind, and his motives ; it was written with entire unreserve ; and is therefore a precious monument of his own opinion of his powers, of the purity of his designs, and the ardour with which he clung, in adversity and through the valley of the shadow of death, to views from which he believed the permanent happiness of mankind must eventually spring.

"Marlow, Dec. 11, 1817.

"I have read and considered all that you say about my general powers, and the particular instance of the poem in which I have attempted to develop them. Nothing can be more satisfactory to me than the interest which your admonitions express. But I think you are mistaken in some points with regard to the peculiar nature of my powers, whatever be their amount. I listened with deference and self-suspicion to your censures of *Laon and Cythna* ; but the productions of mine which you commend hold a very low place in my own esteem ; and this reassured me, in some degree at least. The poem was produced by a series of thoughts which filled my mind with unbounded and sustained enthusiasm. I felt the precariousness of my life, and I engaged in this task, resolved to leave some record of myself. Much of what the volume contains was written with the same feeling—as real, though not so prophetic—as the communications of a dying man. I never presumed indeed to consider it anything approaching to faultless ; but, when I consider contemporary productions of the same apparent pretensions, I own I was filled with confidence. I felt that it was in many respects a genuine picture of my own mind. I felt that the sentiments were true, not assumed. And in this have I long believed that my power consists ; in sympathy, and that part of the imagination which relates to sentiment and contemplation. I am formed, if for anything not in common with the herd of mankind, to apprehend minute and remote distinctions of feeling, whether relative to external nature or the living beings which surround us, and to communicate the conceptions which result from considering either the moral or the material universe as a whole. Of course, I believe these faculties, which perhaps comprehend all that is sublime in man, to exist very imperfectly in my own mind. But, when you advert to my Chancery-paper (a cold, forced, unimpassioned, insignificant piece of cramped and cautious argument), and to the little scrap about *Mandeville* (which expressed my feelings indeed, but cost scarcely two minutes' thought to express), as specimens of my powers more favourable than that which grew as it were from 'the agony and bloody sweat' of intellectual travail ; surely I must feel that, in some manner, either I am mistaken in believing that I have any talent at all, or you in the selection of the specimens of it. Yet, after all, I cannot

but be conscious, in much of what I write, of an absence of that tranquillity which is the attribute and accompaniment of power. This feeling alone would make your most kind and wise admonitions, on the subject of the economy of intellectual force, valuable to me. And, if I live, or if I see any trust in coming years, doubt not but that I shall do something, whatever it may be, which a serious and earnest estimate of my powers will suggest to me, and which will be in every respect accommodated to their utmost limits."

## NOTES BY W. M. ROSSETTI.

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P. xxii.

"A WISE friend once wrote to Shelley," &c.

This was Godwin. Letter of 4th March 1812, cited by Mr. Jefferson Hogg.

P. xxii.

"He had not completed his nine-and-twentieth year when he died."

Mrs. Shelley speaks inadvertently here. Shelley, born on 4th August 1792, and dying on 8th July 1822, was all but thirty years of age.

P. xxiv.

*To the Queen of my Heart.*

This piece may still be looked up by the curious in Captain Medwin's *Shelley Papers*; a small gleanings of Shelley's writings, with a memoir, published in the *Athenæum* in 1832, and next year in a volume. It begins

"Shall we roam, my love,  
To the twilight grove"—

and is certainly very poor stuff. Yet there are some lines which seem to have a twang of Shelley in a faint way; especially

"And thy beauty, more bright  
Than the stars' soft light,  
Shall seem as a west from the sky."

For my own part, I could imagine it equally possible that these lines were either a very characterless and almost a casual imitation of Shelley, or that the poem was a veritable but worthless product of his juvenility. Certain it is that he then wrote many still more trashy, as our Appendix will show. The authority of Captain Medwin, who knew Shelley from childhood, is not to be altogether disregarded.—*Notes and Queries*, vol. viii., No. 195 (1853), published a poem of moderate length named *The Calm*, attributed to Shelley, and originally printed in a South Carolina newspaper in 1839, coming professedly from Mr. Trelawny in the first instance. It is a rambling sort of tirade, in which one refuses, as if by instinct, to believe. There is strong internal evidence of its American authorship; and Mr. Trelawny tells me positively that he knows nothing about it.—In 1875 a poem ascribed to Shelley, named *Shadows of the Soul*, was placed in my hands: it is a poem of very considerable length—523 stanzas in the Spenserian metre. I read it attentively through, and am fully convinced it is not Shelley's. It was in manuscript; but there was no suggestion that the handwriting was Shelley's own.

P. 155.

*Queen Mab.*

This poem was written by Shelley, according to his own account,<sup>1</sup> at the age of eighteen (say between August 1810 and August 1811), and by him privately

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<sup>1</sup> See his letter, p. 251.



printed<sup>1</sup> about the same time—not published, though he had originally thought of publishing it. However, Shelley's statement of the period of composition is incorrect; for letters printed by Mr. Jefferson Hogg show indisputably that the poem was begun towards April 1812, and finished, with its Notes, in 1813, when the poet was between twenty and twenty-one years of age. *Queen Mab* was piratically published in 1821 by a Strand bookseller, Clarke, against whose misdeed Shelley protested (see Mrs. Shelley's *Note on Queen Mab*, p. 251). Meanwhile the author had in 1816 issued the volume named *Alastor, or the Spirit of Solitude, and other Poems*. In this volume the concluding poem is entitled the *Dæmon of the World*, and consists (substantially) of the 1st section of *Queen Mab*, and about half the 2nd section, with continual verbal alterations.

At the present day (1877) there are three authorities for the text of *Queen Mab* :—

1. Shelley's unpublished edition, reproduced accurately enough by Clarke, and in all sorts of later editions up to (but not including) my own of 1870.

2. Those portions of the *Dæmon of the World* which correspond with No. 1, or which modify it to the extent of verbal alteration only.

3. A copy of No. 1 containing a great number of alterations in Shelley's own handwriting—alterations sometimes identical with, and sometimes differing from, those which appear in No. 2. This copy was first mentioned in Mr. Middleton's *Life of Shelley* (vol. i., p. 256); but for full and correct details regarding it the reader should consult Mr. Forman's edition of Shelley, vol. iii. (1877). I reproduce here Mr. Middleton's statement: "The volume which Shelley revised, and enriched with many additions and corrections, was left at Marlow, where it had been thrown aside, and no doubt forgotten, among the many anxieties he was there subject to. It fell afterwards into the hands of a gentleman attached to the Owenites, and has been ever since carefully concealed from the eyes of the world. As the poem stands in the original, its doctrines exactly accord with their tenets, and it is to a considerable extent the gospel of the Owenites; while those revisions and erasures would have produced it in a very modified form."

When in 1869 I was preparing my edition of Shelley, published in 1870, only Nos. 1 and 2, and the few specimens which Mr. Middleton gives from No. 3, were anywhere accessible. The same was the case in 1876, when I was preparing the present edition; and the whole of *Queen Mab*, as now printed in this volume, had been struck off long before Mr. Forman's text appeared. *The consequence is that Queen Mab re-appears in my present re-issue the same to all practical intents, as in my edition of 1870.* Had the materials published by Mr. Forman been before me in due time, I should, on the contrary, have been much minded to reject Nos. 1 and 2, and adhere solely to No. 3. As it stands, I can only record here, in my Notes, the variations of superior importance proper to No. 3; of several minor variations I say nothing.

My own text of *Queen Mab* (1870 and 1877) was constructed from Nos. 1 and 2, with the feeling that an editor who endeavours to produce a critical edition of Shelley has before him a rather embarrassing option.

Shelley, when extremely young, printed *Queen Mab*, and afterwards saw or surmised it to be rubbish (though it is certainly very far from being *unmiti-*

<sup>1</sup> The title-page of the privately-printed edition runs as follows: "Queen Mab; a Philosophical Poem. By Percy Bysshe Shelley.—Ecrasez l'Infâme! (*Correspondance de Voltaire*.)"

\* *Avia Pieridum peragro loca, nullius ante  
Trita solo. Juvat integros accedere fontēs,  
Atque haurire, juvatque novos decerpere flores,  
Unde prius nulli velaint tempora Musæ.  
Primum quod magnis doceo de rebus, ed arctis  
Religionum animos nodis exsolvere pergo.*  
(*Lucret.* lib. iv.)

Δὸς ποῦ στῶ καὶ κόσμον κινήσω. (*Archimedes*.)

London: Printed by P. B. Shelley, 23 Chapel Street, Grosvenor Square. 1813"

gated rubbish). At a less immature age he published the *Dæmon of the World*, a modified extract from the poem. The alterations of diction which he then introduced with no sparing hand manifestly represent his own deliberate preference, and ought so far to be respected and adopted in any republication; but then they are alterations introduced into a mere extract of the entire poem and one could not be quite sure that, if Shelley had been republishing the complete and not the abridged version, he would have made all the changes given in the latter. Moreover, through extraneous agency, the unabridged and unaltered *Queen Mab* has been restored to the body of Shelley's works. Unabridged it must remain: shall it also remain unaltered? or rather verbally altered according to the pattern of the *Dæmon of the World*?

It appeared to me in 1869-70 that, on the whole, the best course to pursue is that which my editions exhibit, and which may be thus summarized:

a. Every alteration given in the *Dæmon of the World* is not adopted; but some alterations, which seem to me very decided improvements, are adopted, and are (when of sufficient importance) indicated in the notes, along with some of the remaining and unused alterations:

b. The concluding passage of the *Dæmon of the World*, being a sort of summarized abstract of what *Queen Mab* proceeds to set forth at far greater length, cannot be incorporated in that poem. Neither ought it to be entirely passed over. It is therefore given in the Appendix.

By this method I endeavoured to reconcile the necessity of giving *Queen Mab* entire, and not far different from the version now long familiar to readers of Shelley, with the rival necessity of adopting the poet's own revisions; and thus without cumbering our edition with the whole of the *Dæmon of the World*, following the whole of *Queen Mab*.

(In subsequent references, I shall, for brevity's sake, use *Q. M.* for *Queen Mab*, *D. W.* for *Dæmon of the World*, and *A. C.* for *Amended Copy of Queen Mab*.)

P. 155.

"To Harriet."

Shelley printed "To Harriet \* \* \* \*". It is certain that the dedicatee was his own wife, Harriet Shelley. A letter of his proves this—the letter addressed to Mr. Ollier on 11th June 1821, and published in the *Shelley Memorials* (p. 54). Here he speaks of "a foolish dedication to my late wife, the publication of which" [it had been omitted in the pirated edition] "would have annoyed me." This should set at rest all the suggestions which have been made that Shelley really meant to dedicate the poem to his early love, his cousin Harriet Grove.

P. 156.

"The other, rosy as the morn."

(*D. IV.*) "The other glowing like the vital morn."

In *A. C.*, "the vital day."

P. 156.

"Hath then the gloomy Power," to

"Light, life, and rapture, from her smile."

(*D. W.*) "Hath then the iron-sceptred skeleton  
Whose reign is in the tainted sepulchres  
To the hell-dogs that couch beneath his throne  
Cast that fair prey? Must that divinest form<sup>1</sup>  
Which love and admiration cannot view  
Without a beating heart, whose azure veins,  
Steal like dark streams along a field of snow,  
Whose outline is as fair as marble clothed

<sup>1</sup> (*Q. M.*) "Must then that peerless form."

In light of some sublimest mind, decay?  
 Nor putrefaction's breath  
 Leave aught of this pure spectacle  
 But loathsomeness and ruin—  
 Spare aught but a dark theme  
 On which the lightest heart might moralize?  
 Or is it but that downy-winged Slumbers  
 Have charmed their nurse coy Silence near her lids  
 To watch their own repose?  
 Will they, when morning's beam  
 Flows through those wells of light,  
 Seek, far from noise and day, some western cave  
 Where woods and streams with soft and pausing winds  
 A lulling murmur weave?"

*A. C.* gives—"Or is it but that wanton-winged Slumbers  
 Have charmed their nurse coy Silence near her *lips*"—  
 and deletes the ensuing residue of the paragraph.

P. 156.

"Yes! she will wake again," to  
 "Or thawed the cold heart of a conqueror."  
 (*D. W.*) "Ianthe doth not sleep  
 The dreamless sleep of death;  
 Nor in her moonlight chamber silently  
 Doth Henry hear her regular pulses throb,  
 Or mark her delicate cheek  
 With interchange of hues mock the broad moon,  
 Outwatching weary night,  
 Without assured reward."

P. 157.

"And on their lids, whose texture fine  
 Scarce hides the dark-blue orbs beneath."  
 (*D. W.*) "On their translucent lids whose texture fine  
 Scarce hides the dark-blue orbs that burn below  
 With unapparent fire."

P. 157.

"'Tis like a wondrous strain that sweeps," to  
 "The genii of the breezes sweep."  
 (*Q. M.*) "'Tis like the wondrous strain  
 That round a lonely ruin swells,  
 Which, wandering on the echoing shore,  
 The enthusiast hears at evening.  
 'Tis softer than the west wind's sigh,  
 'Tis wilder than the unmeasured notes  
 Of that strange lyre whose strings  
 The genii of the breezes sweep.  
 Those lines of rainbow light  
 Are like the moonbeams when they fall  
 Through some cathedral-window; but the tints  
 Are such as may not find  
 Comparison on earth."

For the last four lines *A. C.* substitutes—

"Are like such rays as many-coloured streams  
 Throw on the roof of some impending crag."

P. 157.

"Behold the chariot of the Fairy Queen," to  
 "Upon the slumbering maid."

(*D. W.*) "The chariot of the Dæmon of the World  
 Descends in silent power.  
 Its shape reposed within. . . .

Four shapeless shadows bright and beautiful  
 Draw that strange car of glory ; reins of light  
 Check their unearthly speed. They stop, and fold  
 Their wings of braided air.  
 The Dæmon, leaning from the ethereal car,  
 Gazed on the slumbering maid."

These I regard as better lines than the corresponding ones in *Q. M.*: but the terms "Dæmon of the World," "four shapeless shadows," &c., are inadmissible into our text—being proper to a different context.—For the words (in line 1) "the Dæmon of the World," *A. C.* substitutes "the Universal Queen"; and cuts out all that follows down to "The chains of earth's immurement," on our p. 160.

P. 157.

"Human eye hath ne'er beheld," to  
 "Hung like a mist of light."

(*Q. M.*) "Oh not the visioned poet in his dreams,  
 When silvery clouds float through the wildered brain,  
 When every sight of lovely, wild, and grand,  
 Astonishes, enraptures, elevates—  
 When fancy at a glance combines  
 The wondrous and the beautiful—  
 So bright, so fair, so wild a shape  
 Hath ever yet beheld  
 As that which reined the coursers of the air,  
 And poured the magic of her gaze  
 Upon the sleeping maid."

P. 157.

"The broad and yellow moon," to  
 "That filled the lonely dwelling."

These verses are not in the *D. W.*—I doubt whether their omission from *Q. M.* would be any detriment : but as the sequence of lines in the *D. W.* is somewhat altered from *Q. M.*, and cannot be exactly reproduced in our text, it might perhaps be urged that the verses in question were dropped out rather than purposely rejected from the *D. W.*, and I therefore do not presume to meddle with them here.

P. 158.

"Slight as some cloud," to  
 "Its transitory robe."

(*Q. M.*) "Yon fibrous cloud  
 That catches but the palest tinge of even,  
 And which the straining eye can hardly seize  
 When melting into eastern twilight's shadow,  
 Were scarce so thin, so slight : but the fair star  
 That gems the glittering coronet of morn  
 Sheds not a light so mild, so powerful,  
 As that which, bursting from the Fairy's form,  
 Spread a purpureal halo round the scene,

Yet with an undulating motion  
Swayed to her outline gracefully."

The line just quoted,—

"Swayed to her outline gracefully,"

is followed in *Q. M.* by the following—

"From her celestial car  
The Fairy Queen descended,  
And thrice she waved her wand  
Circled with wreaths of amaranth."

But these lines are omitted in the *D. W.*, and superseded by one on our p. 157, thence adopted—

"Waving a starry wand."

P. 158.

"Such sounds as breathed around like odorous winds  
Of wakening Spring arose,  
Filling the chamber and the midnight sky."  
(*Q. M.*) "And the clear silver tones,  
As thus she spoke, were such  
As are unheard by all but gifted ear."

P. 158.

"Maiden, the world's supremest Spirit," to  
"Earth's unsubstantial mimicry."

This rhymed lyric—about the best thing, to my apprehension, to either form of the poem—is from the *D. W.* Instead of it, *Q. M.* gives:

"Stars, your balmiest influence shed !  
Elements, your wrath suspend !  
Sleep, Ocean, in the rocky bounds  
That circle thy domain !  
Let not a breath be seen to stir  
Around yon grass-grown ruin's height,—  
Let even the restless gossamer  
Sleep on the moveless air !  
Soul of Ianthe, thou  
Judged alone worthy of the envied boon  
That waits the good and the sincere ; that waits  
Those who have struggled, and with resolute will  
Vanquished earth's pride and meanness, burst the chains,  
The icy chains, of custom, and have shone  
The day-stars of their age ;—soul of Ianthe !  
Awake, arise !"

P. 159.

"It ceased : and from the mute and moveless frame  
A radiant Spirit rose,  
All beautiful in naked purity."  
(*Q. M.*) "Sudden arose  
Ianthe's soul : it stood  
All beautiful in naked purity,  
The perfect semblance of its bodily frame."

P. 159.

"Instinct with inexpressible beauty and grace," to  
 "The Fairy and the Soul proceeded." (P. 161).

The whole of this passage is omitted from the *D. W.* I cannot profess that the poetical reader would lose much if it had vanished also from our *Q. M.*; but parts of it are manifestly an integral portion of the longer poem, not rightly omissible, and on the whole it has appeared to me best to leave the entire passage untouched.

P. 161.

"The silver clouds departed," to  
 "Bade them pursue their way."

(*D. W.*) "Disparting as it went the silver clouds,  
 It moved towards the car, and took its seat  
 Beside the Dæmon shape.  
 Obedient to the sweep of airy song,  
 The mighty ministers  
 Unfurled their prismatic wings."

P. 161.

"The eastern wave grew pale  
 With the first smile of morn."

(*Q. M.*) "Just o'er the eastern wave  
 Peeped the first faint smile of morn."

P. 161.

"From the celestial hoofs."

(*D. W.*) "From the swift sweep of wings."

It will be observed throughout that, in *Q. M.*, the car is drawn by *horses*; in the *D. W.* by undefined spirits of some sort.

P. 161.

"The mirror of its stillness showed."

(*A. C.*) "Its broad and silent mirror gave to view."

P. 161.

"That cradled in their folds the infant dawn."

(*Q. M.*) "That canopied the dawn."

P. 162.

"Appeared a vast and shadowy sphere," to  
 "Its rays of rapid light."

(*D. W.*) "Appeared a vast and shadowy sphere, suspended  
 In the black concave of heaven  
 With the sun's cloudless orb,  
 Whose rays of rapid light," &c.

P. 162.

"It was a sight of wonder: some," to  
 "Like worlds to death and ruin driven."

(*D. W.*) "It was a sight of wonder. Some were horned,  
 And like the moon's argentine crescent hung

In the dark dome of heaven : some did shed  
 A clear mild beam, like Hesperus while the sea  
 Yet glows with fading sunlight : others dashed  
 Athwart the night with trains of bickering fire,  
 Like spherèd worlds to death and ruin driven."

P. 163.

"Thou must have marked the braided webs of gold  
 That without motion hang  
 Over the sinking sphere."

(*Q. M.*) "Thou must have marked the lines  
 Of purple gold that motionless  
 Hung o'er the sinking sphere."

P. 163.

"Above the burning deep."

(*Q. M.*) "Crowned with a diamond wreath."

P. 163.

"When those far clouds of feathery purple gleam."

(*Q. M.*) "When those far clouds of feathery gold,  
 Shaded with deepest purple, gleam."

P. 163.

"That gleam amid yon flood of purple light."

(*Q. M.*) "Gleaming in yon flood of light."

P. 163.

"That canopy the sun's resplendent couch."

(*Q. M.*) "Stretching o'er the sun's bright couch."

P. 163.

"As Mab's etherial palace could afford."

In the *D. W.*, the line corresponding to the above is followed by four which have no equivalents in *Q. M.*, and which appear to me of dubious benefit :—

"The elements of all that human thought  
 Can frame of lovely or sublime did join  
 To rear the fabric of the fane, nor aught  
 Of earth may image forth its majesty."

P. 163.

"Its vast and azure dome."

Here follows, in *Q. M.*, the couplet—

"Its fertile golden islands  
 Floating on a silver sea."

This is omitted in the *D. W.* : indeed, the meaning of the couplet is not very clear. *A. C.* omits the first line only of the couplet.

P. 163.

"And, on the verge of that obscure abyss," to  
 "Their lustre through its adamantine gates."

(*Q. M.*) "Whilst suns their mingling beamings darted  
Through clouds of circumambient darkness,  
And pearly battlements around  
Looked o'er the immense of heaven."

P. 164.

"Floated to strains of thrilling melody  
Through the vast columns and the pearly shrines."

(*Q. M.*) "Floating to strains of thrilling melody  
Through that unearthly dwelling,  
Yielded to every movement of the will.  
Upon their passive swell the Spirit leaned;  
And, for the varied bliss that pressed around.  
Used not the glorious privilege  
Of virtue and of wisdom."

P. 164.

"'Spirit,' the Fairy said," to  
"The secrets of the future."

Omitted in *A. C.* In the next ensuing line (and in some others as well), the words "Fairy" and "Spirit" are cancelled, but no substitutes are provided for them.

P. 164.

"Pursued its wondrous way."

This line is in the *D. W.*, as well as in *Q. M.*: then follows the passage printed in our Appendix, vol. iii. p. 376-7 (part i.): and with that ends the *D. W.*

P. 164.

"There was a little light," to  
"Seemed like an ant-hill's citizens."

Omitted in *A. C.*

P. 168.

"How strange is human pride," to  
"Yet dim from their infinitude"

Also omitted in *A. C.*

P. 169.

"The Spirit seemed to stand" &c.

Altered thus in *A. C.* :

"The Spirit  
Stood on an isolated pinnacle ;"

and in the final line of the section,

"Necessity's [instead of Nature's] unchanging harmony.

P. 174.

"The virtuous man,  
*As great* in his humility as kings  
Are little in their grandeur, . . .

. . . when he falls,

His mild eye beams benevolence no more."

The text stands, not "*as great*," but "*who, great*" &c. Every reader who follows out the thread of the sentence will see that "*who, great*" has no proper syntactical sequence. That Shelley wrote it I raise no question : but, as I have



also not the least doubt that he would have altered it if the blunder had caught his far from punctilious eye, I have ventured to make the slight change obviously needed for construction's sake.

Pp. 179, 180.

"Whilst specious names,  
Learnt in soft childhood's unsuspecting hour,  
Serve as the sophisms with which manhood dims  
Bright reason's ray, and sanctifies the sword."

It seems to me that "sanctifies" is most probably a misprint for "sanctify"; for the word "names" (rather than manhood) appears to be the right nominative.

P. 182.

"Red glows the tyrant's stamp-mark on its bloom," to  
"Spread round the valley of its paradise."

Cancelled in *A. C.*: and perhaps Shelley intended to cancel there also the three preceding lines, but only a marginal mark appears against them.

P. 184.

"Even as the leaves" &c.

From *A. C.*:

"Even as the leaves  
Which countless autumn storms have scattering heaped  
In wild dells of the tangled wilderness,  
Through many waning years."

P. 184.

"They fertilize the land they long deformed."

According to *A. C.*, this line should be followed by the ensuing (so far as one can clearly make out Shelley's intention):

"Till o'er the lawns a forest waves again.  
The canker stains more faint,—from each decay  
Its buds unfold more brightly, till no more  
Or frost, or shower, or change of seasons, mar  
The lustre of its cup of healing dew,  
The freshness of its amaranthine leaves;  
The monstrous nurse of loveliness again  
Invests the waste with hues of vital bloom;  
Again deep groves wave in the wind, and flowers  
Gleam in the dark fens of the tangled woods;  
And many a bird and many an insect keeps  
Its dwelling in the shade, and man doth bend  
His lonely steps to meet my angels there.  
Thus suicidal Selfishness," &c.

Mr. Middleton quoted three of these lines (the three beginning "Its buds unfold"), and erroneously said that they terminate section 4 of *Q. M.* This being obviously impossible, I had to search in my edition of 1870 for a place whereat to insert them; and I then supposed a context on page 208 to be about the best. There, accordingly, they still appear, through my mistake,—with grammatical changes of "mar" into "mars," and "its" into "their."

P. 186.

"The sordid lust of self."

The Rev. Dr. Dobbin (Dublin) suggests to me that "self" ought to be "pelf"—which certainly seems more apposite to the context.

P. 189.

"His footsteps through that labyrinth of crime."

To correspond with the rest of the diction in this passage, I have substituted "His" for "Its," which appears in all other editions.

P. 193.

"And, all their causes to an abstract point  
Converging, thou didst bend, and call it God."

In the text, "call'd." The grammatical emendator has to choose between "call" and the uneuphonious "call'dst."—This passage of *Q. M.*, beginning "Thou taintest all thou look'st upon," was published in the *Alastor* volume as a separate composition under the title of *Superstition*. The close is there altered thus :

"And all their causes to an abstract point  
Converging, thou didst give it name and form,  
Intelligence, and unity, and power."

P. 197.

"The exterminable spirit it contains  
Is Nature's only God."

Why "exterminable"? The word would naturally mean "such as can be exterminated": but Shelley has already termed the spirit of the universe "eternal," and otherwise asserted its unendingness. I almost think that, instead of "exterminable," Shelley must have written "interminable," or "inexterminable"; or should we possibly read "ex-terminable," *quasi* "non-terminable, limitless"?

P. 202.

"So, when they turned" &c.

The meaning of "So" is not very clear. Perhaps it should be "To." Ahasuerus would thus say: "These have I seen, *even from the earliest dawn* &c., *to when they turned*" &c.

P. 203.

"All crime

Made stingless by the *Spirit* of the Lord."

I think this should assuredly be "the *Spirit* of the Lord"; in previous editions it stands "spirits."

P. 203.

"Unstained by crime and misery  
Which *flows* from God's own faith."

"*Flow*" would be correct, as it is quite obvious that *both* crime and misery are spoken of as thus flowing. If the reader opines that the word ought to have been altered in our text, I can hardly profess to dissent from him.

P. 205.

"Symphonious to the planetary spheres."

This line (with a minute verbal difference) is repeated from p. 192.

P. 206.

"O human Spirit ! spur thee to the goal  
Where virtue fixes universal peace,

And midst the ebb and flow of human things  
*Shows* somewhat stable, somewhat certain still,  
 A light-house o'er the wild of dreary waves."

The text gives "*show* somewhat stable," as if it were the Spirit of Ianthe who is to show this. But I think that indisputably it is "virtue" that really shows this, and consequently the word must be "shows."

P. 209.

"The long-protracted fullness of *his* woe."

Previous editions print "their" instead of "his." "Their" would mean "of the tyrants," or else (less inadmissibly) "of luxury and wealth." But the true antecedent seems to be "man," and "he," in which case the only correct possessive pronoun must be "his."

P. 210.

"Dawns on the virtuous mind."

In previous editions, the word is "Draws" in this passage; but afterwards, where the same passage is cited in Shelley's Notes, "Dawns." I think "Dawns" is right, and have therefore inserted it.

P. 212.

Section ix.

Not only up to but beyond this point, *A. C.* makes various emendations in the text of *Q. M.* Shelley's intention was, however, that from this point onwards they should count as variations or completions to *D. W.* (not merely to *Q. M.*). Under the peculiar circumstances of my text, therefore, I reserve for vol. iii. any precise account of them.

P. 215.

"The *future*

Fades from our charmed sight."

The text gives "the *past*," instead of "the future." Nothing, I conceive, can be more unquestionable than that Shelley wrote, or meant to write, "the future."

P. 231.

"Lord Bacon says that atheism" &c.

Shelley put inverted commas to the passage ascribed to Bacon. I have cancelled them, as the passage is far from being accurately quoted. See the Essay on *Superstition*.

P. 235.

"This fragment is the translation of part of some German work, whose title I have vainly endeavoured to discover. I picked it up, dirty and torn, some years ago, in Lincoln's Inn Fields."

Shelley's statement on this point has been a good deal canvassed. Mr. Hogg says that the fragment is not a translation at all, but is Shelley's own original composition. A writer in the *Pall Mall Gazette* ("Joannes," 21st Dec. 1866) refutes this assertion very convincingly. He proves that the fragment really is a translation from a German poem by C. D. F. Schubart; but not an exact translation. The passage beginning "I now mixed with the butchers of mankind," and ending "the giant's steel club rebounded from my body," is an interpolation; and the concluding sentence is substituted for one in which Ahasuerus is made by Schubart to receive ultimate forgiveness. The conclusion of Joannes is that Shelley most probably made the translation, adapting it to suit his own point of view. But the fact appears to be (though this also is

controverted by Captain Medwin) that Shelley did not begin to learn German till 1815: so he cannot have been the translator. Medwin says that Shelley's own account of the matter is strictly correct, save in one particular: it was not Shelley, but Medwin himself, who found the translated fragment, with its genuine ending, in Lincoln's Inn Fields (Medwin's *Life of Shelley*, vol. i., p. 57). That author conjectures that the translation had probably appeared in a magazine; and a writer in *Notes and Queries* (C. R. S., 2nd ser., vol. v., p. 373) shows that it came out in 1802 in a monthly magazine named the *German Museum*, vol. iii. Though Medwin is not an accurate writer, we may fairly accept as true his account of what happened to himself; and conclude that the rhapsodic tale of the Wandering Jew given in the notes to *Queen Mab* is a translated re-casting in prose of the German poem by Schubart, which recasting was found in the street by Medwin, and through him became known to Shelley.

P. 239.

"It cannot arise from *reasoning*."

The word in the original is "conviction"; but the insertion of that word does not, to my mind, "arise from reasoning," but from an inadvertent repetition.

P. 240.

"Dark flood of time," &c.

I confess to not knowing for certain whether or not these lines are Shelley's own. I presume they are.

P. 249.

"Written by a man of great talent."

*I.e.* Mr. Jefferson Hogg. The articles referred to are those named *Shelley in Oxford*, now incorporated in Mr. Hogg's *Life of Shelley*.

P. 249.

"At the age of seventeen."

The incident referred to is, of course, that of Shelley's expulsion from Oxford. "Seventeen" is a mistake. Shelley was expelled in March 1811 and was then getting on towards nineteen.

P. 250.

"He wrote also a poem on the subject of Ahasuerus, . . . considerably altered before it was printed."

Captain Medwin (*Shelley Papers*, pp. 7, 8) says that Shelley, about the age of fifteen, and Medwin himself, wrote "six or seven cantos on the story of the Wandering Jew; of which the first four, with the exception of a very few lines, were exclusively mine." These four cantos were eventually published in *Fraser's Magazine*, and may be found reproduced, as Shelley's, in a pirated edition (I believe Dugdale's) in two volumes—also in Mr. Shepherd's edition. The cantos really written by Shelley have never, as far as I can trace, been published: the statement made by Mrs. Shelley in the present passage applies therefore, I presume, to the cantos by Medwin, supposed by her to be by Shelley wholly or mainly. The story of the Wandering Jew evidently exercised great sway over Shelley's imagination; as, besides co-operating in this juvenile poem, he introduced Ahasuerus into *Queen Mab*, into *Hellas*, and into the prose tale of *The Assassins*: there is also an allusion to him in *Alastor*.

P. 251.

"Other alterations scarcely to be called improvements."

At this point of her note Mrs. Shelley extracts, from the *Demon of the*

*World*, the Invocation to the soul of Ianthe. As that lyric is now incorporated in our version of *Queen Mab*, I omit it here. I may add that the motto prefixed by Shelley to the *Dæmon of the World* was as follows :

"Nec tantum prodere vati  
Quantum scire licet. Venit ætas omnis in unam  
Congeriem, miserumque premunt tot sæcula pectus."

Lucan. *Phars.* L. v., l. 156.

Shelley also added, after the preface to *Alastor* reprinted in our text, the following concluding paragraph: "The fragment entitled the *Dæmon of the World* is a detached part of a poem which the author does not intend for publication. The metre in which it is composed is that of *Samson Agonistes* and the Italian pastoral drama; and may be considered as the natural measure into which poetical conceptions expressed in harmonious language necessarily fall."

P. 251.

#### Letter to the Editor of the *Examiner*.

As supplementary to this letter on the piracy of *Queen Mab*, I may here extract what Shelley wrote on the same subject to Mr. Gisborne (16th June 1821).<sup>1</sup> "A droll circumstance has occurred. *Queen Mab*, a poem written by me when very young, in the most furious style, with long notes against Jesus Christ, and God the Father, and the king, and bishops, and marriage, and the devil knows what, is just published by one of the low booksellers in the Strand, against my wish and consent; and all the people are at loggerheads about it. Horatio Smith gives me this account. You may imagine how much I am amused. For the sake of a dignified appearance, however,—and really because I wish to protest against all the bad poetry in it—I have given orders to say that it is all done against my desire; and have directed my attorney to apply to Chancery for an injunction, which he will not get." In another letter (to Mr. Ollier, 11th June 1821) Shelley speaks of *Queen Mab* as "villainous trash." He was right in anticipating that an injunction in Chancery would not be granted: the publisher was, however, prosecuted by the Society for the Suppression of Vice; and even as late as 1840 a conviction followed the republication of *Queen Mab*.

P. 252.

#### *Alastor*.

Mr. Peacock says of this poem: "Shelley . . . was at a loss for a title, and I proposed that which he adopted—*Alastor, or the Spirit of Solitude*. The Greek word ἀλάστωρ is an evil genius, κακοδαίμων; though the sense of the two words is somewhat different—as in φανείς ἀλάστωρ ἢ κακὸς δαίμων ποθέν of Æschylus. The poem treated the 'Spirit of Solitude' as a spirit of evil. I mention the true meaning of the word, because many have supposed 'Alastor' to be the name of the hero of the poem." (*Fraser's Magazine*, January 1860.)

P. 252.

"The good die first," &c.

Some readers will like to be reminded that these impressive lines are Wordsworth's. Shelley made a slight error ["those" instead of "they"] in quoting them.

P. 256.

"Herself a poet."

In the edition of 1839 this stands "*Himself* a poet." It is not clear to me that that is a misprint: but I adhere to the reading of the original edition.

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<sup>1</sup> *Essays, Letters from Abroad, &c.*, vol. ii., p. 239.

## P. 258.

"Conducts, O Sleep, to thy delightful realms."

In the text, "Conduct": which is an obvious violation of grammar.

In order to save the frequent repetition *passim* of notes regarding the emendation of trivial (but not the less annoying) slips of grammar or syntax, I here append a list of the emendations of this sort which I have introduced into the text.

## Vol. i.

- P. 278. "The mortal chain  
Of Custom thou didst burst and rend in twain,  
And *walk* [*walked*] as free as light" &c.
- P. 284. "The vast bird would shake  
The strength of his unconquerable wings,  
As in despair, and with his sinewy neck  
*Dissolve* [*dissolved*] in sudden shock those linked rings,—  
Then soar, as swift" &c.
- P. 293. "Yet nor in painting's light, *nor* [*or*] mightier verse,  
*Nor* [*or*] sculpture's marble language."
- P. 317. "In trance had *laid* [*lain*] me thus within a fiendish bark."
- P. 326. "But in my cheek  
And lips a flush of gnawing fire did find  
*Its* [*their*] food and dwelling."
- P. 330. "And thou, dread Nature, which to every deed  
And all that lives or is, to be *hast* [*hath*] given,  
Even as to thee have these done ill, and are forgiven!"
- P. 409. "Whose garbs betray  
The blackness of the faith *they seem* [*it seems*] to hide."

## Vol. ii.

- P. 40. "What though thou with all thy dead  
Scarce *canst* [*can*] for this fame repay."
- P. 124. "*Has* [*have*] drawn back the figured curtain of sleep."
- P. 164. "Who, if a father's curses, as men say,  
Climb with swift wings after *his* [*their*] children's souls."
- P. 180. "If thou, poured forth on the polluted earth,  
*Couldst* [*could*] wash away the crime."
- P. 222. "Who *mad'st* [*made*] all lovely thou didst look upon."
- P. 331. "Some weak and faint  
With the soft burden of intensest bliss  
It is *their* [*its*] work to bear."
- P. 355. "If you divide suffering *or* [*and*] dross, you may  
Diminish till it is consumed away."

- P. 360. "Thou too, O Comet, beautiful and fierce,  
Who *drew'st* [*drew*] the heart of this frail universe  
Towards thine own."
- P. 362. "Which sun or moon or zephyr *draws* [*draw*] aside."  
Vol. iii.
- P. 16. "The rushing *torrents* [*torrent's*] restless gleam,  
Which, from those secret chasms in tumult welling,  
Meet in the Vale."
- P. 123. "The . . . thou alone *shouldst* [*should*] be.  
To spend years thus, and be rewarded  
As thou, sweet love, *requitedst* [*requited*] me."
- P. 131. "The *shadows* [*shadow*] of thy moving wings imbue."
- P. 212. "Was indeed one of *that* [*those*] deluded crew."
- P. 266. "Or whom the sea,  
*And* [*or*] earth with her maternal ministry,  
Nourish innumerable."
- P. 279. "We pray thee, and admonish thee with freedom,  
That thou *do* [*dost*] spare thy friends who visit thee."

## P. 265.

"Yet not (like him)  
Forgetful of the grave."

The original edition gives the punctuation—"Yet, not like him, Forgetful": indicating that the Poet was forgetful, and the delirious fever-patient not forgetful, of the grave. This is obviously the very reverse of what Shelley means.

## P. 266.

"And nought but gnarled *trunks* of ancient pines."

It has hitherto been "roots," not "trunks." But it seems quite unreasonable to say that the *roots* of pines clenched the soil *with roots*. A gentleman of singular critical acumen and high poetic power who writes under the initials B.V. (author of the *City of Dreadful Night*, &c.) has suggested to me this emendation, and many others, deserving and receiving my heartiest acknowledgments. See also p. 268 for the phrase "the rugged *trunk* of the old pine."

## P. 266.

"On every side now rose  
Rocks which in unimaginable forms  
Lifted their black and barren pinnacles  
In the light of evening; and *its precipice*,  
*Obscuring the ravine, disclosed above*,  
Mid toppling stones," &c.

The meaning and punctuation of this passage have been much debated. On mature reflection, it seems to me that (save for inserting a comma after "precipice") we should abide by the original punctuation; understand "disclosed" in a neuter sense, as "unclosed, did unclose;" and read the whole passage with the following sense:—"Rocks rose, lifting their pinnacles; and the precipice (precipitous sides or archway) of the ravine, obscuring the said ravine with its shadow, did unclosed (opened, was rifted), aloft, amid toppling stones," &c. I am indebted to Dr. Dobbin for suggesting to me this sense of "disclosed"

(not ignored by Mr. Swinburne also), and along with it, the general view above expressed of the passage. The accomplished writer of the article *Shelley* in the *Westminster Review* for July 1870 proposes (conjecturally) to substitute "inclosed" for "disclosed."—Other emendations to the text of Shelley notified in that article are of the highest value and importance, being the results of a reinspection by Mr. Garnett of some of Shelley's original MSS. The revisions in *Prometheus Unbound*, the *Triumph of Life*, the *Letter to Maria Gisborne*, and the translation from *Faust*, should be more particularly mentioned: acknowledging them thus in the mass, I shall not pause to specify each several alteration as introduced into our ensuing text. They supersede some of my own notes as first printed, proving a conjecture here and disproving another there.—To return to the *Alastor* passage: Mr. Forman (1876) suggests that "and its precipice" ought to be "amidst precipices." Mr. Madox Brown, in conversation with myself, has proposed to read "*Hid* [instead of '*Mid*'] toppling stones"—leaving the other lines untouched. Each of these surmises is ingenious: I cannot pause to develop either here.

P. 267.

"Not a star

Shone, not a sound was heard."

I hardly see how this can be reconciled with the two lines shortly preceding—

"Beneath the wan stars and descending moon—  
The dark earth and the bending vault of stars."

P. 268.

"His last sight

Was the great moon, which o'er the western line  
Of the wide world her mighty *horn* suspended,  
With whose *dun* beams inwoven darkness seemed  
To mingle."

B. V. surmises that the italicized words ought to be "horns" and "dim": I think he is right in the first instance, and may be so in the second. Close afterwards we find "the divided frame Of the vast meteor sunk," and "two lessening points of light alone." Here Shelley seems to speak of the moon setting behind the hills, so that the main bulk of her crescent is hidden, and only the *two* horns remain awhile in sight. It is true indeed that in the *Revolt of Islam* (canto iv. st. 31) we find "horn" in the singular—perhaps as a make-rhyme—

"When the cold moon sharpens her silver horn  
Under the sea."

As to "dun" or "dim," we may remark that on p. 267 had already come the phrase "The *dim* and horned moon:" not that that is any reason why "dim," rather than "dun," should recur in the present passage. "Dun" appears in a somewhat similar context (*Revolt of Islam*, canto iii. st. 20), "in evening dun."

P. 272.

#### *The Revolt of Islam.*

This poem was first published in 1818, under a different title:—*Laon and Cythna, or the Revolution of the Golden City: a Vision of the Nineteenth Century. In the stanza of Spenser. By Percy B. Shelley.* Δὸς τοῦ στῆθ' καὶ κόσμον κινήσω. Only three copies of *Laon and Cythna* (it is said) had been issued to the public before it was recalled, under circumstances to be mentioned in the sequel. The same year, 1818, witnessed the reissue of the work under its present title; the edition consisting of the same identical sheets, with a few pages cancelled.—On the 16th February 1821 (*Shelley Memorials*) the poet



wrote to his publisher, Mr. Ollier: "Is there any expectation of a second edition of the *Revolt of Islam*? I have many corrections to make in it, and one part will be wholly remodelled." I find nothing to solve the interesting question *what* the part to be thus treated may have been.

## P. 274.

"Nor have I permitted any system relating to mere words to divert the attention of the reader, from whatever interest I may have succeeded in creating, to my own ingenuity in contriving to disgust *him* according to the rules of criticism."

In previous texts, the concluding words are "to disgust *them*" &c. It is clear that "*him*" (the reader) ought to be substituted for "*them*."

## P. 274.

"I have seen the theatre of the more visible ravages of tyranny and war; cities and villages reduced to scattered groups of black and roofless houses," &c.

The allusion here is no doubt more especially to what Shelley saw in France after the campaign of 1814. In Mrs. Shelley's *Journal of a Six-Weeks' Tour*, written in that year, the desolation of Nogent, St. Aubin, and Echemine is particularly referred to.

## P. 275.

"An alexandrine in the middle of a stanza."

Shelley had an inadequate idea of his own carelessness. There are three instances of the kind.

1.—C. iv. st. 27—

"Of whirlwind whose fierce blasts the waves and clouds confound."

2.—C. viii. st. 27—

"Are children of one mother, even Love. Behold!"

3.—C. ix. st. 36—

"'Fair star of life and love,' I cried, 'my soul's delight.'"

The reader will find that, in the present edition, Shelley has for the first time been taken at his word to a certain extent. The alteration needed in the second instance above quoted to get rid of the erratum seems so extremely simple that I have ventured to make it: in the other two instances, it is not equally clear what alteration Shelley would himself have authorized, and I leave the lines, with some reluctance, in their abnormal condition. There is one more line which might also be regarded as an alexandrine in the middle of a stanza—

C. v. st. 44—

"By winds which feed on sunrise woven, to enchant."

But this, I think, is intended to be read as a decasyllable—

"By winds | which feed | on sun | rise wov'n | t'enchant."

Mr. Garnett however (*Relics of Shelley*) cites this (alone) as the peccant alexandrine.

## P. 276.

"The sole law which should govern the moral world."

The preface to *Laon and Cythna* contains an additional paragraph, as follows: "In the personal conduct of my hero and heroine, there is one circumstance which was intended to startle the reader from the trance of ordinary life. It was my object to break through the crust of those outworn opinions on which established

institutions depend. I have appealed therefore to the most universal of all feelings; and have endeavoured to strengthen the moral sense by forbidding it to waste its energies in seeking to avoid actions which are only crimes of convention. It is because there is so great a multitude of artificial vices that there are so few real virtues. Those feelings alone which are benevolent or malevolent are essentially good or bad. The circumstance of which I speak was introduced, however, merely to accustom men to that charity and toleration which the exhibition of a practice widely differing from their own has a tendency to promote.<sup>1</sup> Nothing indeed can be more mischievous than many actions, innocent in themselves, which might bring down upon individuals the bigoted contempt and rage of the multitude." The reader will see as we proceed that the "one circumstance which was intended to startle the reader from the trance of ordinary life" was highly qualified for fulfilling that intention.

P. 277.

"To Mary Wollstonecraft Shelley."  
In the original, "To Mary — — —."

P. 278.

"Yet never found I one not false to me."

It strikes me that the sequence of thought would be more nicely expressed if this ran, "*Yea*, never found I one" &c. But none of the editions countenances such an alteration.

P. 278.

"Hard hearts and cold, like weights of icy stone  
Which crushed and withered mine—that could not be  
Aught but a lifeless *clod*, until revived by thee."

"*Clog*" is in all the editions. It seems to me practically certain that it ought to be "a lifeless *clod*." We then have a consistent series of simile:—The heart assimilated to a clod of earth, containing seed: this clod crushed and withered into lifelessness by icy stone (most likely in the sense of stone-like lumps of ice); but afterwards revived—the germs within it revived—by an influence like that of Spring;

"Thou friend, whose presence on my wintry heart  
Fell like bright Spring upon some *herbless plain*."

How far the series of simile can be regarded as consistent when we read "*clog*" I leave the reader to judge.

P. 286.

"Over the starry deep that gleams below  
A vast and dim expanse."

I incline to think that there ought to be a comma after "below," so as to make "a vast and dim expanse" a synonym of "the starry deep."

P. 297.

"Slaves who loathed their state,  
Yet, flattering Power, had given its ministers  
A throne of judgment in the grave."

This appears to me to mean one of two things:—either (1) "Slaves who loathed their own slavish state, yet who, by offering flattery to mundane Power, had given to the ministers of that Power a throne of judgment in the grave (*i.e.* posthumous authority over the minds of succeeding generations.)" Or else (2)

<sup>1</sup> "The sentiments connected with and characteristic of this circumstance have no personal reference to the writer." [*Shelley's Note.*]

"Who, by offering flattery to a supposed Almighty Power, had given to the ministers of that Power (priests) a show of authority in the world beyond the grave." To bring out either sense I put "flattering Power" between commas. The sentence, as it stands without these in other editions, is to me unintelligible. Mr. Forman offers a somewhat similar explanation, with difference of detail.

## P. 299.

"From groans of crowds made *pale*  
By famine, from a mother's desolate wail  
O'er her polluted child, from innocent blood  
Poured on the earth, and brows anxious and *pale*  
With the heart's warfare."

The repetition of the word "pale" is pretty sure to be a laxity, not a misprint. There are so many similar instances in the *Revolt of Islam*, and indeed in others of Shelley's poems as well, that ingenuity would be wasted upon attempts at conjectural emendation. Our poet evidently either thought such repetitions perfectly allowable, or did not care to be at the pains of avoiding them.

## P. 301.

"And that his friend was false" &c.

It seems strange that Shelley should have allowed these lines to stand; for we find on p. 329 that the friend (I cannot doubt he means the *same* friend) was *not* false.

## P. 302.

"An orphan with my parents lived, whose eyes."

This is substituted, in the *Revolt of Islam*, for the line in *Laon and Cythna*,

"I had a little sister, whose fair eyes."

Here we come upon the nucleus of the "one circumstance [see p. 440] which was intended to startle the reader from the trance of ordinary life"—a brother and sister who develop into lovers.

## P. 308.

"Truth *her* radiant stamp  
Has fixed, as an invulnerable charm,  
Upon her children's brow."

If we have "her children," we should also have "her stamp"—not "*its*," as in previous editions.

## P. 311.

"Through the air and over the sea we sped."

The metre of this line appears to me defective; and in my edition of 1870 I had ventured to alter "Through" into "Thorough." Some other critics, however, have objected so strongly to this change that I relinquish it. Perhaps a preferable alteration would be to read—

"Over the sea and through the air we sped."

## P. 313.

"The torch's fiery tongue."

I think Mr. Forman must be right in substituting "torch's" for "torches'."

## P. 313.

"Around that column  
The overhanging sky and circling sea

Spread forth, in silentness profound and solemn,  
The darkness of brief frenzy *cast* on me."

I cannot understand why Mr. Forman departs from his own principle in this passage; putting a full stop after "solemn," and altering "cast" into "past" (Miss Blind's suggestion). The sense seems clear enough: "the overhanging sky and circling sea [which were] spread forth around that column in profound and solemn silentness cast [did cast] on me the darkness of brief frenzy." Laon became dizzy and light-headed.

P. 318.

"And the swift boat the little waves which bore  
Were cut by its keen keel."

A critic in the *Examiner* (21st October 1876) is, I think, right in saying that this monstrous inversion must be an oversight—Shelley having intended to write "the swift waves the little boat which bore": still, by the way, a slipshod inversion.

P. 323.

"'I prithee spare me'—did with ruth so take."

This line lacks a foot of the required twelve-syllable metre.

P. 323.

"Veiled

In virtue's adamantyne eloquence,  
'Gainst scorn and death and pain thus trebly mailed,  
And blending, in the *smiles* of that defence,  
The serpent and the dove, wisdom and innocence."

Can "*smiles*" be right? "Wiles" would seem to me rather less inappropriate, or "spells" or "coils." But a writer who can talk (as in this very same passage) of a person *veiled*, and also *mailed*, in *eloquence* which is *adamantyne*, is not to be pronounced misprinted every time that he is incongruous.

P. 326.

"'Twas her *lover's* face—  
It might resemble her."

In *Laon and Cythna* the word is "*brother's*," not "*lover's*"; and of course the appositeness of the ensuing clause is much more obvious.

P. 327.

"The *blosmy* Spring's star-bright investiture."

In *Laon and Cythna*, and also in the original *Revolt of Islam*, "*blosmy*," instead of "*bloomy*," as in subsequent editions. I have no doubt that this was correctly printed "*blosmy*," and little doubt that Shelley never changed it into "*bloomy*." There is a precisely similar instance in C. i., st. 51, "*blosmy*" in the first two editions, "*bloomy*" in the later ones.

P. 331.

"The wound, which bled  
Freshly, swift shadows o'er mine eyes had *shed*.  
When I awoke, I lay mid friends and foes,  
And earnest countenances on me *shed*  
The light of questioning looks."

"Shed" is here made to rhyme with "shed." "Spread" would be a not unnatural substitute for "shed" in the first instance of the two. But, as already observed, this is a sort of license which Shelley allowed himself so frequently that there is no ground for suspecting misprint.

P. 331.

"Thus the vast array  
Of those fraternal bands *were* reconciled that day."

"Was" would, I conceive, be far better than "were." Yet Shelley may have chosen to treat the word "array" as a noun of multitude. He does the same in C. vi. st. 7.

P. 336.

"That ye should *shed*  
The blood of Othman? If your hearts are tried  
In the true love of freedom, cease to dread  
This one poor lonely man. Beneath heaven *spread*  
In purest light above us all, through earth,  
Maternal earth, who doth her sweet smiles *shed*."

This stanza is a category of disasters, which it may be amusing to unravel. First, the reader will observe that there is exactly the same blunder as we noted from p. 331—"shed" rhyming with "shed." In *Laon and Cythna* the sequence of rhymes is "shed, spread, spread." To this lapsus Shelley's eyes became opened; and, in a slip of errata, he altered the second "spread" into "shed"—perhaps never observing that the rhyme "shed," no less than "spread," was already discounted. In subsequent editions, Shelley's correction, such as it is, has not been overlooked; but here a new blunder is introduced—the rhymes running "shed, *shed*, *spread*," instead of (as Shelley gave them) "shed, *spread*, *shed*." At last, in our text, Shelley's incorrect correction is duly introduced.

P. 337.

"His straight lips."

I presume this ought to be "strait"—narrow, meagre, compressed (as in a similar passage of *Rosalind and Helen*, vol. ii., p. 12). But it is not a matter of certainty.

P. 339.

"I turned in sickness, for a veil shrouded her countenance bright."

This is worse than "an alexandrine in the middle of a stanza": being a line of seven feet, instead of the six needed for a final alexandrine. But Shelley has not himself repudiated it; and so it must remain, a vexation to present and future ears.

P. 340.

"Three shapes around her ivory throne appear.  
One was a Giant" &c.

The reader may bear with me if I offer a few observations on these sculptured figures. The first—a giant child asleep, crushing sceptres and crowns—is Equality, and is referred to in the third stanza of Cythna's lyrical address. The second—a woman feeding an infant and a basilisk—is Nature, and is referred to in the second stanza of Cythna, who here gives "God, Love, Pleasure, and Sympathy," as synonyms interchangeable with "Nature." The third—a winged figure, gazing on the sun, and treading on Faith and other deformities—is Wisdom, and is referred to in Cythna's first stanza. Thus at least I understand the symbols and their exposition.

P. 344.

"Which swayed in the red *flame*."

In all previous editions, the word has been "light," not "flame." The rhymes, "name" and "frame," are conclusive on this point.—Since making this correction, I learn that it had been pointed out as necessary, in 1859, in

the *Provincial Magazine*, by the Rev. F. G. Fleay, who has obligingly communicated to me this and some other important emendations.

P. 346.

"On the gate's turret, and in rage and grief and scorn I wept!"

Here is another line of seven feet. It is quite clear that either rage, grief, or scorn, ought to go: and I doubt whether the editor who leaves all three is not foolishly punctilious.

P. 349.

"A confident phalanx which the foes on every side invest."

Yet another case of the same kind!—Can it be possible that Shelley, at this particular stage of his work, had got to think this an admissible variation of metre? A fit of hardly credible carelessness, even much exceeding the Shelleyan standard, is the alternative and less unlikely supposition.

P. 355.

"For they had sprung," to

"And such is Nature's law divine."

These lines are substituted for the following ones proper to *Laon and Cythra*:

"For to each other

Had high and solemn hopes, the gentle might

Of earliest love, and all the thoughts which smother

Cold evil's power, now linked a sister and a brother.

And such is Nature's modesty" &c.

P. 361.

"And words it gave,

Gestures, and looks, such as in whirlwinds bore

(Which might not be withstood, whence none could save)

All who approached their sphere."

By missing out a comma hitherto inserted after "bore," and by introducing the parenthesis, we make "bore" serve as an active verb governing "All who approached their sphere." This emendation appears to me as felicitous and convincing as it is simple: it was suggested to me by Mr. A. C. Bradley, of Balliol College, Oxford. Without this punctuation, the attempt to turn the passage into anything other than nonsense had tried some critical pens besides my own.

P. 363.

"Like an *hupaithric* temple wide and high."

The word "*hupaithric*" is of course the same which is commonly written "*hypæthric*." In previous editions it stands "*upaithric*": but I don't know why that slip should be perpetuated.

P. 364.

"As if some doubt she sought to shift."

One may surmise that this "shift" was inadvertently substituted for "sift," which seems the more natural term. Still, it may pass muster.

P. 365.

"When the red moon on high

*Pause* ere it wakens tempest."

"Pause" is evidently ungrammatical. I presume that the word is probably

as Shelley wrote it. Mr. C. D. Campbell (Mauritius) has, however, suggested to me that perhaps the word ought to be "Pours"; and, if "when" were also altered into "which," the whole passage would seem to become at least as intelligible as it now is. We should then read:

"Like those illusions clear and bright  
Which dwell in lakes, which the red moon on high  
Pours ere it wakens tempest."

P. 368.

"In that *lorn* solitude."

The printed word is "lone": Mr. Forman found "lorn" substituted by Shelley himself in MS.

P. 372.

"Dream ye *that God* thus builds for man in solitude?"

In *Laon and Cythna* the phrase stands thus; and the like reading holds good throughout the succeeding stanzas. In the *Revolt of Islam* the alteration "Dream ye some Power" &c. is introduced. It must be confessed that the more direct phrase is the more reasonable one to employ, for the purposes of the context. Shelley withdrew this and some other such phrases, not through any preference of his own, but at the urgency of his publisher, Mr. Ollier, and to avoid the slur which would have been cast on his poem by its suppression. His very strong remonstrance with Mr. Ollier is printed in the *Shelley Memorials*, pp. 81-83. Now that all the hullabaloo about Shelley's "atheism" has roared and squeaked itself into "childish treble," I think it would be an injustice to his reputation for poetry and for courage to discard the original readings in those instances where their place has been taken by some feeble euphemism, such as makes no real substantive difference in the sense, but avails simply to spoil the diction. In the present passage, therefore, and in some others, I have restored the original phrase: elsewhere, in cases where the form of expression is mitigated without decided injury to the verse, I have retained the alteration. One instance of restoration comes close afterwards, at the beginning of st. vii., which in the *Revolt of Islam* runs as follows:

"Men say that they themselves have heard and seen,  
Or known from others who have known such things,  
A shade, a form, which earth and heaven between  
Wields an invisible rod; that priests" &c.

P. 373.

"Opinion is more frail  
Than yon dim cloud now fading on the moon  
Even while we gaze, though it awhile avail  
To hide the orb of truth: and every throne  
Of earth or heaven, though shadow, rests thereon,  
One shape of many names."

The punctuation of the italicized line appears in the original *Laon and Cythna*, and some other editions, and yields a full and appropriate sense: "Every throne of earth rests *on opinion*—also every throne of heaven, though that is but a shadow." The first *Revolt of Islam* gives a different punctuation: "Of earth or heaven, tho' shadow rests thereon." With this punctuation, the meaning appears to be, "Every throne of earth or heaven, though shadow (mysterious uncertainty) rests on the latter, *is more frail than yon dim cloud*." I feel some doubt as to which is the correct reading: the first-named seeming to me decidedly completer in meaning, the last-named more natural in the cadence of the line.

And hell, and awe, which in the heart of man  
Is God itself: the priests its downfall knew,  
As day by day their altars lonelier grew."

P. 390.

Stanza v.

"Came" is here made to rhyme with "came." This probably is advisedly done for the sake of emphasis. There is, however, in the previous editions, a serious slip in this same stanza—

"Led them thus erring from their native *home* ;"

which final word, rhyming as it does with "band" and "sand," I have with entire confidence altered into "*land*." (Here again Mr. Fleay had anticipated me.) St. viii. gives "way" rhyming with "way."

P. 392.

"The cries

Of victims, to their fiery judgment led,  
Made pale *their* voiceless lips who seemed to dread,  
Even in their dearest kindred, lest some tongue  
*Be faithless to the fear yet unbetrayed.*"

This magnificent stanza should be sacred from the chilly hand of the emendator; and, so far as mine is concerned, will certainly be so. Yet a grave misprint might be suspected in it. The statement, as the lines stand, seems to be this: "The cries of victims, about to be burned at the stake, made pale the voiceless lips of auditors, who seemed to dread that the tongue of some of these victims, even though of their dearest kindred, might prove faithless (infirm) with respect to fear—a fear which had not yet been betrayed by any of their fellow-victims." Or we might possibly understand, by the phrase "be faithless" &c., that the auditors dreaded lest the victims, by expressing any sort of sympathy with individuals among the auditors, should call attention to them and their fears, and thus betray them to the vengeance of the oppressors. If the *former* is the meaning, two observations present themselves; 1, that "faithless to the fear yet unbetrayed" is a singular phrase to express this sense; and, 2, that, after victims had been heard crying out on their way to the stake, it was rather late to dread that they might show signs of fear. Possibly "fear" might be a misprint for "few." Adopting "few," we obtain the following sense: "The cries of victims, about to be burned at the stake, made pale the voiceless lips of auditors, who seemed to dread that the tongue of some of these victims, even though of their dearest kindred, might prove faithless to (might, as a last resource for self-preservation, inform against) the *few* patriots or ringleaders who remained as yet unbetrayed."

P. 396.

"O King of glory!"

In *Laon and Cythna*, "O God Almighty."

P. 396.

"And Oromaze, and Christ, and Mahomet."

In the *Revolt of Islam*,

"And Oromaze, Joshua, and Mahomet."

The original is surely much more reasonable. Indeed, nothing save perspicuity is affected by substituting "Joshua"—which is of course a mere synonym of "Jesus."



## P 373

"Oh ! love (who to the heart of wandering man) "

The reading in all editions hitherto has been who to the hearts of wandering *men* but as the rhyme is can we should naturally read man — and along with that word, heart

## P 376.

"Yes it is Hate &c

This stanza, punctuated as it stands in other editions puzzled me extremely At last I threaded its mazes, and trust that my punctuation will enable the reader to do the same with less trouble As regards the amphispæna in this stanza I find in the old texts '*its* twine along with *he* threats It is clear that even a serpent that goes both ways ought not to be both *it* and *he* in one same sentence I have therefore felt warranted in making the slight change of *its* into *his*

## P 377

Are children of one mother Love Behold !

This has been converted from an alexandrine in the middle of a stanza by the omission of the word 'even' before 'Love

## P 382

Words which the lore of truth in hues of grace '

In this stanza grace is made to rhyme (?) with name and "flame If I could think of any right word for which grace had been inadvertently substituted I should not hesitate to insert it but none such occurs to me—except indeed flame which already figures among the rhymes of the stanza

## P 382

"There was one teacher who Necessity  
Had armed with strength and wrong against mankind  
His slave and his avenger aye to be

"These lines are altered from the passage in *Laon and Cythna*, which runs as follows

"There was one Teacher and must ever be,  
They said even God who the necessity  
Of rule and wrong had armed against mankind,  
His slave and his avenger there to be

In our text which follows the first *Revolt of Islam* the lines have the same general purport softened in expression In the intermediate editions however it is no longer *who* Necessity had armed but *whom* Necessity had armed This would make a considerable change in the meaning I apprehend it to be simply a misprint—The stanza before us in *Laon and Cythna* happened to have ten lines instead of nine But Shelley with his characteristic carelessness has after all not reformed it he has indeed cut out the odd line but the sequence of rhymes remains incorrect—the 9th line for instance being made to rhyme with the 2nd But for the difficulty of the ten lines I should be minded to restore the words just quoted from *Laon and Cythna*

## P 383

## Stanza XVIII

The first five lines of this stanza stand as follows in *Laon and Cythna*

'For gold was as a god whose faith began  
To fade so that its worshippers were few —

P 408

"Yes in the desert *then* is built a home  
For I read on it!

To emphasize the apparition omits *then* of the word *then* I have put  
it between commas. I know it is a misprint for *there*. I  
strain to give there to cover as a rhyme.

P 409

"I *love* shall be conveyed there

In previous texts this is *or* *if* *Cytha* shall be conveyed there  
This is a misprint in the poem even if it is a misprint for *there* to  
I have substituted *there* for *there* but bear under no other name than *L*  
See for instance *Cytha* st 41

P 409

I at first

Upon the *or* *if* *Cytha*

The *or* of *four* may strike one. The more obvious expression but  
is so poetical in suggestion.

P 412

"She won them through a wailing hither to bind  
Near me among the

In the text the snakes had not altered into snakes

P 412

When *then* had fled

One felt a touch that was most thrilling kind  
She smiled on me and not on *then* we said

The first *then* is in all the Stellan editions. I then through the mis-  
take of the succeeding *then* on the mind of the compositor. My be-  
lief that we ought to read

"When *then* [the mutes] had fled  
One felt a touch that was most thrilling kind  
She smiled on me

Mr Lorman substitutes *there* for *then*

P 413

"Yet—yet—one brief glimpse like the last beam &c

This punctuation is reproduced from the original and other editions. The  
precise construction and sense are not evident to me with this punctuation nor  
yet with any other

P 416

"How the stars and republicans can die

In the *Revue* of *Isis* is an unmeaning and colorful line is substituted for  
the above sufficiently full-toned one in *Levon* and *Cytha*—

"How those who love yet dare not dare to die

P 417

"When the broad sunrise filled with deepening gold"

I have ventured to substitute *when* for *where* for the phrase "When  
the broad sunrise appears to me to be in structural question with the later  
phrase. Or *when* the moonlight &c (lines 3 and 8). *Where* occurs  
properly in lines 4 and 5 but not I think in 3

P 397

" 'Twas an Iberian priest "  
In *Laon and Cythna* "He was a christian priest " And in this same stanza, "the unbelievers used to be "the rebel atheists" So again in st. xlv 'their infidel kindred replaces 'their atheist kindred'

P 397

"So he made truce with those who did despise  
The Expiation and the Sacrifice,  
That, though detested, Islam's kindred creed  
Might crush &c.

There is an extra drop of gall in the original passage from *Laon and Cythna*

"So he made truce with those who did despise  
His cradled idol, and the sacrifice  
Of God to God's own wrath—that Islam's creed  
Might crush ' &c

P 400

St xlv gives "still ' rhyming with ' still."

P 400

"As 'Hush! hark! Come they yet? God! God! thine hour is near!'"  
This is the line as it stands in *Laon and Cythna*, and is far finer than the line toned down in the *Revolt of Islam* (giving "Just heaven, thine hour &c)

P 400

"They burned them both with hellish mockery "

Who are "both"? I can only make out one for certain—the young man who, weary of life gave himself up as Laon. The only other person I clearly discern in the context is the woman who, in religious zeal, had dragged her three children to the flames. She herself, it seems, had then died and had been regarded as an exalted saint, "an angel treading the visible floor of heaven (in *Laon and Cythna* 'the threshold of God's throne'). If she—*see* her corpse—is the second of the two who were "burned with hellish mockery" the motive for such a proceeding on the part of these orthodox zealots is not apparent. Possibly we ought to read,

"Two without doubt or dread

Came to the fire,

each giving himself up as Laon. Everything would then be plain and the harshness of the horror would become all the grimmer through its dash of absurdity. Or possibly "both" means the self-styled Laon along with the three children (a lax use of the word "both"), for it is not expressly said that the mother had burned the children to death, though this would be the natural inference.

P 401

"And *that* some kissed their marble feet "

The use of '*that*' must be regarded here as a grammatical license, only explicable by referring this sentence back, athwart two or three intervening sentences to the " 'Tis said" which opens st. xlvii.

P 405.

"Dark priests and haughty warriors gazed on him

This line has no rhyme: the word with which it ought to rhyme is "tone." Perhaps Shelley's intention was to get the word 'on' (instead of 'him') at the end of the present line. This might be managed (not very satisfactorily) by reading

"Him haughty warriors and dark priests gazed on."

The next stanza, xv, repeats the rhyme 'made.

P 419

"A golden mist did quiver  
 Her reds wild surges with the blue refulgent —  
 (Our Turk him that — the line — the  
 Two twelve heavens) — that wind  
 Which four great currents from four  
 In mists we find from rocks and clouds they break  
 And of that azure sea a silent refuge meet

As I were at an explosion of fireworks. Still and his point a little  
 tried into this intimate stanza of the *Leaves of Grass* — the line  
 dars which in unity could suggest blindness of man — of the  
 mind of rhyme of punctuating the line of rhyme — the line  
 tion of suspended in the sea as well as the land — the line  
 can be rightly inhibited by the wind — the line  
 ed tions were still lower in punctuating

As I were at an explosion of fireworks  
 Her reds wild surges with the blue refulgent —  
 Our Turk him that — the line — the  
 Two twelve heavens) — that wind  
 Which four great currents from four  
 In mists we find from rocks and clouds they break  
 And of that azure sea a silent refuge meet

Two of the words must be vented to the Italian — the line  
 when I have it put in which with an Italian line — the line  
 must have been merely a line for ever blindness with the line — the line  
 rolling is defined by saying that the golden mist was visible — the line  
 this been called — the line — at the point of junction — One mark the line  
 the line possible sense and destroy the metre — the line  
 is a line certain — and as one thing may be ventured with the line  
 met is the question have I avoided its introduction — the line  
 change is of course that the line — the line  
 rivers surges and the lake looking as though it had been a line  
 since line between two heavens — namely the line — the line

P 420

His line on the line — the line  
 the line named *Monte Lido* — the line

P 421

'Alttre vitti in ansa to one of the line  
 This was Godwin — shown in the line

P 422

My Chaucer paper  
 As far as I am aware, this has never been published



